

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3986.

SATURDAY, MARCH 19, 1904.

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Town Clerk's Office, Liverpool,  
March 17, 1904.

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If ever there were a huge problem to undertake, it is this. Can the Ethiopian change his skin, or the leopard his spots? And yet Sir Horace is very sanguine that he is bringing about this change by using co-operative associations for economic purposes. By means of local combination, for example, a great trade in cream and butter has been created, and other industries seem likely to follow suit. Even co-operative banks, or credit associations where loans are made on the credit of the collective members, have performed "the apparent miracle of giving solvency to a community composed almost entirely of insolvent individuals." It is hard for an independent critic who has known Ireland as long as Sir Horace Plunkett to accept his accounts of these wonders without some misgiving. And this misgiving is increased when the author ascribes his successes to the utilizing of the "associative instinct" which he thinks a strong feature of the

Irish character. He goes still further, and attributes it to the old tribal habits of the natives, which prevent them from developing individual strength, but promote co-operative enterprise.

That the habit of working voluntary associations among themselves will improve the Irish character we do not doubt, and hence we hold our author's policy in the highest esteem. But to derive a modern business instinct of the most democratic kind from the old tribal feeling appears to us a grave blunder in psychology. What the tribal instinct in Ireland has naturally produced is boycotting, not to speak of strikes which have ruined many an imported industry. For the clan instinct consists in unreasoning devotion to hereditary customs, especially in abject submission to the chief, however bad, and also in rigid exclusion of all beyond the clan. The modern instinct of co-operation is democratic, regarding all members as equal, and ready to include all who will join, without distinction of class or creed. What we fear is that the apparently successful associations of the new school are only co-operative in name, and really created and worked by one leading spirit. Like the constitution of Athens under Pericles, they are λόγῳ μὲν, a democracy, ἐργῳ δὲ, a disguised monarchy. Sir Horace tells us with satisfaction of the great number of parish priests who have joined these organizations. From our experience of Ireland we doubt if there be any worse sign of their future. Wherever the parish priest comes in among country people of his own creed, he will and must dominate. As soon as we learn that he has freely joined associations of Protestants for economic purposes, we shall acknowledge that the new order of things has indeed begun.

Our author writes many instructive pages on the fatal habit among the people of following leaders in everything, and never trusting to their own judgment. He discusses it under the heads of politics, religion, and education, and shows how in every case these leaders have misled their followers, and, what is worse, unfitted them for guiding themselves. The poor people are hardly to blame; in their old days of serfdom they were bound to follow such a man as Daniel O'Connell, as it was their only chance of obtaining liberty. But so it continued up to the days of Parnell, who was notoriously no democratic leader, but an uncrowned king who brooked no rival. Sir Horace thinks the one fruitful and hopeful moment in recent Irish politics was the very moment commonly regarded as the collapse of the Nationalist party, when Parnell fell, and all the rest began to quarrel about his successor. The only hope of the party he considers to be emancipation from the one-man idea. Possibly he is right. But we venture to suggest that it is easier to find one man of high character and thorough honesty than to find many, and that the only hope for Home Rule in Ireland is to satisfy the thrifty classes, which are mostly Protestant, that they would be honestly governed by Irishmen. If ever the day comes that they are persuaded of this, every one in the country will embrace Home Rule.

We pass to the second sort of leaders that



the Irish people had the misfortune to secure—the Roman Catholic priesthood. Here again there was a time when the persecuted natives found in the priest or friar their only protector and comforter, and the people are not to blame for their confidence in the spokesmen of an infallible Church which saves its votaries all the trouble of independent thinking. But how disastrous this alliance of the people and their priests has proved economically is patent without many arguments. From Spenser's day to our own, moral teaching in the proper sense has been neglected by this Church. For a long time not even chastity was inculcated. It is so now, though by no means so thoroughly as appears in the books of superficial observers. But what about drunkenness? Our author says very temperately that he does not think the priests have done their duty very thoroughly here. He professes not to know the reason. Outspoken Catholics could have told him that as the publicans are the largest subscribers in every parish, so they contribute a great number of their sons to the priesthood—hence what hostile critics would call an unholy alliance between the clergy and this lucrative trade.

But had he said such a thing there would have been even a greater storm raised against him than that we have witnessed in Irish clerical organs ever since his book appeared. For the one weak point about the Church of Rome in Ireland is this: it will tolerate no criticism. Even the mildest suggestion that there are possibly flaws in the rulers or the working of that Church is denounced as an open attack upon all religion, and as a blasphemous libel upon the consecrated order that is authorized to express God's will to men. Does this extreme sensitiveness arise from mere intolerance, or from the consciousness of a weak cause? or is it because the mild and temperate remarks of Sir Horace Plunkett have a suspicious likeness in substance to the trenchant attacks of Mr. McCarthy and Mr. Filson Young?

In any case we cannot but feel that nothing will save our great economic reformer from an open breach with the Roman Catholic Church. Modern economics will not live under spiritual despotism. Bishop Henry (of Down) has already appealed from the protection of Sir Horace Plunkett to the protection of the Holy St. Patrick, the true apostle of Ireland. So far, then, we fear the reformer has put his new wine into old bottles.

Turning to education, we agree with him that the failure of Trinity College to attract more than a section of the nation has caused the rest to drift about with no better guidance than that of an ignorant or obscurantist clergy. But let it be remembered that when Ireland obtained a sound secular system of primary education, the clergy on both sides attacked it till it has become denominational; it is, therefore, likewise probable that no concessions on the part of the ascendant party in Trinity College would ever have satisfied the Roman party, who insist on the absolute control of their colleges. At all events, the concessions of the great Protestant college have been both tardy and stingy, and it is deeply to be regretted that, at least after 1873, when the

remaining religious tests were abolished, some larger offers were not promptly made so as to bring Catholics who had honestly won fellowships within early reach of places on the Governing Board of the College. It is also a doleful truth that in the whole organization of the teaching of practical science, the Agricultural Board has obtained no help from Trinity College. If this "aloofness and isolation" of the great university of the land be not broken down, and changed into sympathy and brotherhood with all the honest intellectual aspirations of the country, the death knell of Trinity College will soon toll.

On the whole, we regret that so enthusiastic and influential a worker, who was gaining great and general recognition in Ireland, should have been tempted to set down his theories in a book, and consequently in such a form as to invite hostile criticism from all sorts and conditions of men. The many faults of his style may be thrown out to stop the wolves; but will even the substance be saved when he is pursued by the relentless enmity of those who have long governed Ireland for their own sordid ends, and who will strive to govern it still?

*Robert Browning.* By Edward Dowden. (Dent & Co.)

THE combination of these names—Browning and Dowden—excites hopes not entirely satisfied by this volume in the "Temple Biographies." It would seem to be now possible in some degree to estimate from the standards of literature the permanent element in the work of one of the most voluminous poets of the Victorian era. There is so much that is dead already, so much that is destined for a speedy mortality, that an even exposition of successive writings is of very doubtful interest and value. This biographical and critical study has been compiled rather than written. Prof. Dowden acknowledges that he has woven into the narrative former essays and reviews written on the appearance of the poems. The record of the life itself is thus interrupted at intervals by the throwing in of weighty but superfluous matter, in which almost every obscure poem of every volume is briefly analyzed or described. There is an absence of briskness and buoyancy about the whole biography, there is no sense of youth and vigour and a large horizon, as there was in Mr. Chesterton's volume; lacking these, the book lacks something of the energy and vitality which should speak from every page in the life of one who was before everything active.

The sources for the life itself are, indeed, astonishingly scanty. A career sufficiently varied, with one illuminating romantic episode, and sixteen years of exultant happiness, left at the end, outside the various volumes of poetry, a meagre record of impressions. After the great loss, when, as Mr. Henry James has admirably put it, the key of the garden door was turned, and henceforth the place of happiness left silent and alone, the free, pleasant society life that remained yields little for the biographer. Prof. Dowden describes here the regular routine of Browning's later years: hospitality, given and taken, was incessant; "during three successive weeks he dined

out without the omission of a day." The poet became famous as a brilliant talker, and to many who only knew him in these later years the very idea of Browning as a religious teacher seemed entirely incongruous with all their memories. Yet not even so much of Browning's conversation and criticism have been preserved as we have of Tennyson's. There is little appreciation of contemporaries, or verdicts on past literatures or present politics; even less revelation of thought, changing or secure, concerning the great things of human existence. With all the too facile outpourings of the longer, drearier poems, Browning will remain—like another equally voluminous, Gladstone, according to Mr. Morley—"at heart a solitary man."

The poems Prof. Dowden essays to expound rather than to criticize. 'Pauline,' written before Browning was twenty-one, was condemned by the author himself in a later time. It is "a poem from which Browning ought not to have desired to detach his mature self," says this latest critic. "Rarely does a poem by a writer so young deserve better to be read for its own sake." 'Paracelsus' he finds "extraordinary" in its "combination of thought with passion, and not less in its expression of a certain premature worldly wisdom." This verdict may be readily endorsed when it is remembered that the poem was written before Browning had attained his twenty-third year. It gives an impression "of the affluence of youth." But "it is all too much of a Mazeppa ride; there are times when we pray for a good quarter of an hour of comfortable dulness, or at least of wholesome bovine placidity." 'Sordello' is treated at length. "This time," said Browning to Westland Marston, "the public should not accuse him, at any rate, of being unintelligible"—as piteous a protest as those pathetic letters of Carlyle to Jeffrey, protesting that he was trying his hardest to write simple and sober English. But 'Sordello' has dropped from the universe of poetry, and most of the plays have followed it. Not till we reach the 'Bells and Pomegranates' of the forties do we attain anything incontestably immortal. Italy and the transfigured years after marriage gave the richest harvest: 'Christmas Eve and Easter Day,' the greatness of which Prof. Dowden justly recognizes; above all, the 'Men and Women,' the supreme flower of the poet's genius. After the desolation of Browning's great loss the production is as copious in quantity as poor in quality. He writes on half mechanically, as if for the sake of writing, with a fluency and absence of restraint which become ever more melancholy. Three or four speeches from 'The Ring and the Book,' something of 'La Saisiaz,' and the later 'Dramatic Idylls,' perhaps an extract or two from 'Asolando,' represent alone the permanent elements of this tremendous output.

The strictly biographical portions of Prof. Dowden's life are the chapters most worth reading. He joins in the general outcry against Elizabeth Barrett's father, and pictures the house in Wimpole Street as a kind of abode of twilight peopled by strange shapes and terrors. Some quaint financial details are emphasized. Thanks to an uncle's affection, Mrs. Browning had



some four hundred a year, "capable of considerable increase by re-investment of the principal." In Italy this seems to have amply sufficed: "Debts there were none to vex the spirits of these prudent children of genius. If a poet could not pay his butcher's and baker's bill, Browning's sympathies were all with the baker and the butcher." "He could not sleep," wrote his wife, "if an unpaid bill dragged itself by any chance into another week." And elsewhere: "Being descended from the blood of all the Puritans, and educated by the strictest of dissenters, he has a sort of horror about the dreadful fact of owing five shillings a day."

Prof. Dowden does not throw much new light on one or two vexed questions of Browning's career. Mr. Chesterton found in the descent from the blood of all the Puritans the secret of a repugnance, violently expressed, towards the outlawed and defiant breakings of the secure traditions of conduct and exploration—the reaction as much from George Sand and her comrades as from Home and his associates. Here the condemnation of the first is shown rather as the impulse of a chance incident: the famous scene with the "ragged red diluted with the low theatrical," when Browning declared that had any one else so behaved he would have walked out of the room. And in the case of spiritualists, Prof. Dowden finds Browning's opposition less fear of unknown and possibly unclean or malignant forces than conviction of gross fraud and disgust at human credulity. "The vain, sleek, vulgar, emasculated, neurotic type of creature, who became the petted idol of the dim-lighted room, was loathsome in his eyes."

No life ever carried with it so completely the elements of high romance; no life was ever rounded to a more perfect whole. There are the early years of expectation in surroundings whose very names are dreary: Camberwell, Hatcham Rise, Wimpole Street—the "long unlovely street" of 'In Memoriam.' Then the meaning of life is suddenly disclosed, and the scene changes to Italy; from the suburban fog into an atmosphere where the yellow sunlight and transparent sky seem to create a new contentment and triumph. And after these years of paradise are over comes the return to the grey world of London—with life, however, charged with memories, always manfully borne, and a longing, passing towards the end into a confident expectancy, for reunion and revelation beyond the grave. If there is one key-note to all Browning's manifold activities, it is the note of aspiration and great endeavour. Roland at the Dark Tower and a host of other strenuous figures protest against

The unlit lamp and the ungirt loin.

And the writer, in life and literature all of a piece, stands in a century of doubt and hesitation as one who, having greatly dared and being greatly rewarded, remains henceforth confident in life and its purposes.

*Through the Lands of the Serb.* By Mary E. Durham. (Arnold.)

It is a mistake for a hardened reviewer to allow himself enthusiasms, and he would deserve to be ridiculed if he were to declare at the commencement of a notice of Miss

Durham's book that it is about the best book of travels ever written. It may be safe, however, to refer the reader to the volume, and to whet his appetite by means of quotation from it.

There once was a lady who made what for the times was an adventurous journey, and who during the remainder of her career was known in London society as "the unprotected female." Miss Durham appears to be a typical British, or indeed Cockney, unprotected female, who has made a far more remarkable journey for a lone woman, or a woman accompanied only by an equally unprotected younger lady; and she writes of it with a delightful ease, which is to our mind at least equal to that of Kinglake in his first remarkable book. The little writing in Miss Durham's volume that is absolutely serious or political is thoroughly good; but there is far too little of it.

In spite of her title, the first 137 pages deal with Montenegro and Albania, and it is only after these that she comes to Serbia, the Hungarian frontier, and the Turkish frontier in "Old Serbia." In her account of Serbia she has three pages upon the royal murder, and these are excellent, first in their statement of the facts, and afterwards in their explanation of our difference of view. The King had no friends:—

"Through all the land I did not hear one good word spoken of him. That he was more fool than knave was the best said of him. For him there was nothing but contempt. What was said of Draga by an exasperated people it is impossible to repeat. The hatred of her was deep and bitter.....There was no possible doubt as to who would be the successor.....That the King must go, and that at no distant date, seemed certain. That his fate would be so terrible, I had no idea. Nor would it have been so, I believe, but for his headstrong obstinacy.....Alexander had none of his father's redeeming points.....The people viewed with growing dismay the elevation of [the 'relatives' of the Queen].....Many of those who shuddered at their awful end said, 'Since it is done, it is well done.' More than this, very many hailed it as a holy and righteous act, a cleansing of the temple, a purification, a casting out of abominations; nor could I make any of those who were of this opinion see it from any other point of view. The King and Queen, they held, had sinned against the laws of God and man, and were justly executed. 'They could have been tried,' I said. 'They could not. One or other of the Powers would have intervened, to further its own plans.' This is probably true. 'They could have been expelled,' I said. 'We have tried that too often,' was the grim reply; 'with an expelled monarch in an enemy's land, there is no peace.....The Court was no better than a house of ill-fame, and the Servians who tolerated it were a scandal to Europe.' And this they honestly believed."

When we begin to give specimens of Miss Durham's lighter style we know not where to stop. She met, after her first journey, a Roman Catholic Albanian who had been a Turkish irregular and who had settled in London, and compared the relative advantages of our metropolis and of Turkish Albania:—

"London; it big bad place. Five million peoples in London. My God, what a lot of criminals! In my country no man starve. He knock at door. 'What you want?' 'I hungry.' 'Oright, you come in.' He give him bread, he give him wine. In London you say, 'You git 'long, or I call a p'leece.'"

At Scutari of Albania, properly called

Skodra, Miss Durham describes the scene and incidentally explains our zany:—

"It is the dress of the men on the early Greek vases; of the Dacians on Trajan's column; of the captive Gauls in the Louvre; the dress, in short, of all the 'barbarians,' the 'braccati' of the Romans.....They have learned to shave their heads and to wear a white fez, and with this modification we at once recognise them as our old friend Pierrot, whose history points to the fact that he really did come from the Near East. Venice had all the Dalmatian coast and part of Albania. Venice was the home of masques and pantomimes, and among the existing prints of the pantomime characters is one 'Zanne' in the familiar 'Pierrot' dress. What more likely than that the fool of the piece should be represented as a boor from a conquered province?.....Zanne came to England, and figures among the sketches for one of Ben Jonson's masques."

The Mohammedans wear the fustanella: "Forty metres of material go to this colossal and ridiculous garment."

In Serbia Miss Durham's chief troubles lay in the multitude of proposals of marriage which she received from all classes of the community. She had been aided by a policeman, who afterwards thus addressed her:—

"I, Mademoiselle, am unmarried. I detest these Servian women. They are bad, Mademoiselle, they are unfaithful! I would not take one on any account, and I cannot afford to go back to my own country for a wife. But you, Mademoiselle, you are half Montenegrin; you have the heart of a lion; you know my country; you have seen my Prince; you speak my language! Unfortunately, Mademoiselle, I must remain in this street,—here I mentally offered thanks to the powers that had rooted him to this spot,—but on Sunday afternoon I shall be free. I shall come to take you out to Topchider. We shall have something to eat; soon we shall become good friends; soon we will be married. I am a very good man, Mademoiselle, here he smote his chest. 'The British Consul can learn all about me from my captain. You can teach English in Belgrade, and we shall soon be very rich. But,' he added very seriously, 'you are staying at the Grand Hotel, a most expensive place! You must not stay there. I shall tell you of a much cheaper one, and on Sunday we will go out together!' He paused, rather for want of breath, I fancy, than for a reply, the favourable nature of which he took for granted. I seized the opportunity. 'Thank you very much,' I said, 'but I am leaving Belgrade tomorrow, and I have no time.' 'Oh, but why, Mademoiselle? You have only been here a week, and it is a so charming town! Restes, je te prie, jusqu'à Dimanche, jusqu'à Dimanche!' 'Impossible!' I cried; 'adieu, adieu!'"

Miss Durham undoubtedly astonished the natives:—

"Shabatz opined that I was 'emancipated,' but thought that now England had a King instead of a Queen, the liberty of women would probably be curtailed."

Soon she had trouble with an officers' mess at the inn where, in a garrison town, she stayed:—

"I had been annoyed by one of the officers; which one was it? I did not know, as they all looked alike to me, and a whole lot of them were having coffee at the other end of the room; so I said, 'It was a tall ugly one, very ignorant and very young; I will say no more about it, because he knew no better.' The money-changer grinned, and I felt sure that the remark would be repeated. Then he said, indicating the uniformed group, 'It is very unfor-

tunate that it should have occurred, for these gentlemen wish to speak to you, and they have asked me about you.' 'Why?' said I. He grinned again. 'You do not understand them,' he said. 'It is true they are very ignorant, but they are perfectly honest. You need not be afraid. Ils ne désirent pas vous dire des choses sales, seulement ils désirent vous marier! It is such a chance as has scarcely ever occurred. And Someone-avich has an English wife! She is very happy. What shall I tell them?' 'Tell them I have no money,' said I. 'That is no use,' said he; 'what you call not rich, they call wealth. Perhaps what you spent coming here even would be enough for a "dot." 'That is spent,' I remarked. 'But you have come to return with.' 'Oh, tell them I don't want to marry them,' I said, rather vexed, for the man stuck so fast to the point that I began to think he had been promised a percentage on the deal. He laughed. 'Oh, that is no use; ces Messieurs are so handsome they believe that you would think differently if you would only speak to them.' I tried again. 'Well, tell them that my money cannot come out of England.' 'Oh,' he replied, 'ces Messieurs don't mind where they live; they will leave the Servian army and live in England—or America. Perhaps Mademoiselle lives with her father and mother? They wouldn't mind that at all.' The idea of 'them'—for it seemed 'they' had to be taken wholesale—arriving at my suburban residence was too much for me.

Other Servians had had success in similar matrimonial adventures. A nameless gentleman is known as the man

'who—married—an—English—wife. 'She is so happy,' he added rapturously, 'and he is now just like an Englishman!'

'What does he do?' I asked. 'Do? He does not do anything. He sits in Idepark like an Englishman.'

'She must be an American,' I said firmly; 'Englishwomen are not rich enough for that.'

When she began to travel in rural districts Miss Durham seems to have been frequently invited to stay in monasteries. She was given an escort:—

'He stood up straight, a lithe slim young thing, saluted with great style, and told me that he was a "pandur" (gendarme), had been sent over from Rashka to take care of me and to escort me.....Impelled largely, I confess, by a wicked desire to have such a very good-looking fellow at my beck and call, I was inquiring the means of arriving at Rashka, when the pandur said suddenly, in an awestruck whisper, 'Gospoditza, here is the Archimandrite!' and there was the Archimandrite himself advancing slowly down the path towards us. A very beautiful old man, with a kindly, benevolent face, tall and stately in his black robes and high velvet hat. His long grey hair flowed over his shoulders, and he fingered a string of amber beads as he came along. The pandur bared his head, dropped on one knee reverently and kissed the hand extended to him, and I wondered miserably whether it would be foolish or polite to follow his example. The Archimandrite relieved me at once by shaking hands with me and welcoming me to Studenitzka.'

Her host in the course of talk with her remarked:—

'Your Church is not unlike our own.' Feeling quite unequal to discussing theology in Servian, I did not rise to this remark. 'At any rate,' he said cheerfully, 'we both dislike the Pope.'

A conversation on the frontier is well related:—

'Hast thou a father?'

'No.'

'Did the Turks kill him?'

'No.' This caused surprise.

'Hast thou brothers?'

'Yes.'

'Glory be to God! How many Turks have they killed?' for my male relatives were always credited with a martial ardour which they are far from possessing. The news that they had killed none caused disappointment.'

There is hardly a point at which we can offer any but favourable criticism on Miss Durham's admirable book, our extracts from which will, we hope, tempt many to read it. She has probably not travelled in the Russian Empire, for she describes as peculiarly Servian the mode of bringing water for washing, pouring it over the hands, and waiting while you dash it in your face, which is in fact universal in the less advanced parts of Russia from the Polish German frontier to Kamschatka.

#### *Le Roman Social en Angleterre (1830-1850).*

Par Louis Cazamian. (Paris, Société Nouvelle de Librairie et d'Édition.)

It has long been recognized that there was sympathy of a sort between the writing of stories and the making of history, and that the English novel between 1830 and 1850 ranked among the great shaping forces or determining influences of the time. Considering that the novel actually did so much to determine and to solve the problem how England was to issue, by cataclysm or by rebirth, from a most perilous crisis, we think it odd that no native writer of mark has yet essayed a comprehensive study of this critical period on M. Cazamian's lines. But the omission is not altogether to be deplored; for it has left open to M. Cazamian the opportunity of a subject with a certain epic character of its own, which he has handled in a large, systematic, concrete, yet also intellectual and illuminating way.

M. Cazamian's theme may be stated as the relation of the English novel of 1830-1850 to that movement of the national conscience which he calls the Idealist and Interventionist Reaction. It is unnecessary to say that the word "reaction" scarcely anywhere in this book bears the English political sense, but has always the connotation given it by the thing reacted from. What that thing was we begin to see in the first chapter, which, with the title of 'L'Avènement de l'Individualisme,' shows how,

'aux environs de 1830, la réussite parallèle de deux grands mouvements, l'un économique, l'autre intellectuel, accroît d'une part le pouvoir et les appétits de l'individu, et d'autre part fonde en droit ce pouvoir et ces appétits. La révolution industrielle et la philosophie utilitaire convergent vers l'exaltation du moi social.'

In this chapter the beginnings of modern industry, the growth of the factory system between 1800 and 1820, the consequent shifting of the mass of the population from country to town, are very briefly handled, and we are brought rapidly into the presence of the national result. A new race of workers, for the first time a regimented and rightless proletariat, like the toilers of Egypt; a new race of masters, for the first time proud to be merchants and nothing more; a new conception of civilization and progress, which hypostatized the idea of

mere Production, Production at competitive rates, but evermore and at all costs Production; finally, a prevailing system of philosophy which had as little tolerance for imagination or sentiment as it had for folly or "prejudice" of any kind, and an official economic theory which recognized no other principle or motive in the dealings of men than that of a universal selfishness—enlightened or not—seeking its own wherever it could find it: these were, in the third decade of the century, the factors and the expressions of a new kind of Englishman. He had his forefathers in the contemporaries of Chaucer, in the subjects of brutal Henry and great Elizabeth, in the men of gallantry and moral passion and power who fought in the Civil War or made the Revolution; yet we may say that from the long past he inherited little save the mental formalism and the moral aridity which were the negative issues of eighteenth-century enlightenment. What was remarkable about him was his absolute and almost exclusive respect for logic among the faculties of a human soul; his absolute, if less exclusive, respect for figures among the many data which logic may take cognizance of. We have a symbol of this equally in the counting-house economics of Ricardo, in the familiar formula of Benthamism, and in the practical assumption that the greatest good consisted in the production of a greater and greater number of things, at whatever cost in the quality of human life for the time being. It was a view about which Carlyle presently had much to say; and after Carlyle, Ruskin; and after Ruskin, Matthew Arnold.

But before the voice of any of these was heard the new Englishman had made great way and done a notable work. He had not only risen to supreme political power in 1832, usurping the old-time privileges of the class above and exploiting in an unexampled manner the energy and lives of all beneath, but he had done something more curious still. He had effectively made himself the type and expression, for his historical moment, of the national character, the national cast of mind, and that so completely that even his opponents paid him the homage of imitation, if not of discipleship. For the new practical man might have a materialistic and barren ideal of the aim of practice; but he believed in that with his whole mind, and was conscientiously engaged in the daily pursuit of its ends. The rationalist philosophers, again, the utilitarian moralists, the official economists of the mercantile school—who were to him, collectively, in place of a spiritual hierarchy, a kind of priestly class in secular things—might have a cut-and-dried psychology, an unimaginative view of conduct, or a conception of human motive which left out two-thirds of life; but all of these were thinkers in their way, they made a systematic attempt at a reasoning contemplation of the world, they recognized the need, and they believed in the dignity, of the intellectual functioning of man amid the chaos of things—and they were, for a long time, the only considerable body of men in England who recognized or represented anything of the sort. Thus the new practical man had, in a degree seldom vouchsafed to his order, the advantage of being in line with the speculative thought of his moment; nor was there



much to choose, in the matter of mental complexity or moral richness, between the unimpassioned calculating mood in which he went about his own business and the mathematical trend of soul maintained by the seers whose theories were in such astonishing preordained harmony with what he found it most convenient to be and do every day of his life. Himself the issue of certain facts, certain changes in the economic order, he yet had on his side, and, as it were, for his interpreter, whatever there was of generally recognized intellectual authority in England then. And from this it followed that, though not all men were practical men, nor cared for the practical man's aims, yet, in a sense, most men of the educated classes in England thought with the practical man's mind. In other words, the outstanding fact of this time was the supremacy of what M. Cazamian calls "the concrete and positive" habit of mind and type of character. This was generic, and diffused equally throughout an infinity of merely specific variations. The controversial Churchman, for instance, might hate the Freethinker, but they were lucid rationalists both, the one from the school of Paley, the other from the school of Paine. The utilitarian philosophers, again, were but a quintessential section of a fairly homogeneous community, and they only gave precision and an appearance of intellectual structure to a prevailing and axiomatic view of life. We may say that in so far as, being a section, they stood for certain political tenets and tendencies, they awoke a casual enmity; but in so far as they expressed a "Weltanschauung," they really had no opponents. Every intelligent Englishman was a utilitarian—a more common Francis Place, or a less redoubtable James Mill—"sans le savoir." A despotism of the logical habit and the common-sense view, the dry light of precise intelligence falling over the whole field of thought, nipping the young buds of expansive feeling, sterilizing the very ground and capacity of emotion—this is the predominant element, which pervades the mental atmosphere of that time. In quarters which even M. Cazamian has not explored its presence might be verified; everywhere the same character of relative lucidity, everywhere the same human bleakness. But it is M. Cazamian's merit that he has verified it, sufficiently and for the first time; that he has shown that the history of England during a momentous period is to be interpreted, in the main, as the history of a psychological rhythm, concerning the first stage of which—the stage we have tried to characterize—the last word to be said is this, that towards 1830 "le besoin d'émotion paraît absent de l'âme anglaise." Emotion, be it understood, as an accepted element of the normal thinking mind, and as having legitimate application beyond the sphere of one's personal and domestic regards.

We have stated this part of M. Cazamian's argument at seemingly disproportionate length, but not inadvisedly; for with this every page of the book has really to do. His subject is not so much the social novel—the novel on the famed "Condition-of-England Question"—as the history of a transformation of the national soul which the social novel helped to express and to produce—a transformation of ideals and

practice, coming into existence at many points simultaneously, but always by way of reaction and protest. The term "transformation" is to some extent faulty, indicating the external aspects of change, and saying nothing as to the nature and source of the emerging phenomenon. But its source was as old as the history of England; its nature nothing less than "la réapparition d'une moitié de l'âme anglaise." The concrete-positive type was, after all, but an alternative English mood, but one of the poles—intensely emphasized—of the character of Englishmen as seen in history and expressed in literature. The imaginative and emotional element has never been so out of date and reputed as at this period. It had been argued under, or been syllogized to sleep; but it awoke from that slumber with the fuller energy, and set itself to the task of a mighty undoing. It is the story of this awakening that is M. Cazamian's real theme—the story of the revolt of the men of sensibility, temperament, and imagination against the aridities of rationalism, and, more particularly, against the brutal and banal spirit of Gradgrind in the social and industrial world which all of them—Carlyle not less than Newman, and Disraeli not less than Dickens—felt to be the natural fruits of that tree of withered and withering knowledge. It is a great and expansive theme, and M. Cazamian has treated it with a combination of qualities not often to be met with even in French historical writings. His third chapter is itself a treatise and a sufficient masterpiece. Under the title of 'La Réaction Idéliste et Interventionniste' he describes, with full illustration and sympathy, the many beginnings of the change we have spoken of and the characteristics of the men—a minority issuing from all classes and belonging to all parties—in whom the spirit of that change manifested itself, and through whom it worked upon the average minds of the nation. At this point, p. 210 of a large octavo volume, our author first disengages his special literary topic from the wider historical theme, and in some admirable and exhaustive chapters devoted to Dickens, Disraeli, Mrs. Gaskell, and Kingsley, shows how the social novel interpreted and urged the questions of the time; still more, how it signalized and also tended to make widely general that awakening of the disused functions, of fervour and sensibility and sympathy, of which the idealist and interventionist reaction was at once the expression and the result. That reaction, affecting the worlds of thought and practice, virtually put a new soul into the nation, and certainly supplied it with a new set of moral postulates and axioms. For the pervading note of social sympathy in literature, and the presence of a fermenting idealistic element in thought—these, not less than philanthropic enterprise and factory legislation, went to "mark the difference between 1831 and 1861." But shall we therefore say that the economic and political movement was entirely due to the psychological one? M. Cazamian, who is nothing if not reasonable, has his touch of mystery, and will hardly allow an explanation that seems "trop simpliste." Each movement is explicable as "une recherche d'équilibre

entre des excès contraires," but each must be referred ultimately not to the other, but to the total constitution of the nation as a living organism. They acted and reacted upon one another powerfully, indeed; but they coincided in time and harmonized in their tendencies because they expressed "une seule réalité centrale, l'activité de la race et son existence même":—

"C'est la fortune de l'Angleterre; lorsque les besoins de son développement matériel réclament une expansion illimitée du génie pratique, elle trouve abondamment en elle les ressources nécessaires pour soutenir un essor prodigieux de l'invention concrète et de la production industrielle. Lorsque ses besoins profonds veulent un adoucissement des égoïsmes déchainés, elle trouve encore chez tous ses fils, et surtout chez une élite, les trésors de l'émotion altruiste, de l'imagination sympathique et du sentiment moral. Sincère et spontanée dans les deux cas, elle semble obéir à la destinée qu'elle porte en elle.....La réaction [psychologique] que nous avons étudiée nous fait assister à un pareil phénomène. Avec elle, c'est donc en somme l'utilitarisme qui triomphe; mais un utilitarisme supérieur, élargi, dans lequel la morale et l'esthétique et la religion sont rentrées; l'utilitarisme de l'instinct et de la vie, et non celui de la pensée abstraite.....L'intuition obscure de la race, qui se plie à toutes les conditions du réel, a aperçu les dangers de l'égoïsme systématisé; a deviné dans les émotions religieuses, esthétiques, altruistes, un élément nécessaire de la santé et du progrès. Ce qui triomphe, par la défaite de l'intellectualisme social, c'est cette énergie aveugle grâce à laquelle l'Angleterre concilie chaque jour, dans son action plus et mieux que dans sa conscience, la recherche profondément sincère des fins morales et la poursuite obstinée des réalisations matérielles."

It is a long quotation, but if it takes up the space which our own words of praise should have occupied, it may have rendered them less necessary, by disposing readers to sympathize with our opinion that M. Cazamian's book will take rank among the most notable contributions which the French intellect has made to the interpretation of things English, beginning from Taine. It is connected with another great French name, for it is the third "fascicule" of the "Bibliothèque de la Fondation Thiers."

#### NEW NOVELS.

*La Vie Amoureuse de François Barbazanges*  
By Marcelle Tinayre. (Paris, Calmann-Lévy.)

SOME weeks ago, in reviewing another book, we mentioned at some little length the new work of Madame Tinayre, of which the readers of *La Revue de Paris* had then just completed the perusal, and to which we pay to-day the unusual compliment of priority of place over novels of our own land. In volume form it more than maintains the reputation which it established when appearing in three parts, or rather, we should perhaps say, which it won on the appearance of the marvellous third part. It may be remembered that our criticism was to the effect that the first two parts appeared to be a delicate and beautiful resuscitation of an epoch, reminding us, though the date was far earlier, of 'Esmond,' but that the third part was a sudden revelation of a story of passion, consistent with and developed from the two earlier parts, in the



manner in which a thunderstorm which has been rising through a summer day finally breaks over our heads.

After so unprecedented a victory as was won by 'La Maison du Pêché,' the fifth book of the young author whose first four had passed without more than polite attention, there was some reason to fear repetition, at least to the extent to which George Sand exploited her first great success. The novel before us is amazingly different from 'La Maison du Pêché,' and we think it greater still. Whether it will interest so wide a public is another matter. We much doubt it; the fact being that, apart from fame and fashion, it is, we think, too good for the great public, who may in their hearts, whatever they say with their lips, dismiss it as "historical" and dealing with an uninteresting periwig period. The date is forty years later than that of Scarron's 'Roman Comique,' which has been carefully read by the author, and is quoted; but anything more different from the treatment of the period by Scarron and by Madame Tinayre cannot be conceived. Both, however, are true to different kinds of life, and the romantic nature of the third part—though some may declare it to suggest 1830, rather than the last years of the seventeenth century—may be based on more or less well-founded legends current from that period in out-of-the-way parts of France.

Madame Tinayre's hero was born just after "Les Grands Jours" described by Fléchier, and the tragedy of her last pages passes in a district which the great trials at Clermont touched. It may be contended even by admirers, and still more by any who dislike Madame Tinayre's work, if there be such, that her people are not real characters of flesh and blood. No doubt the last part is sketched in moonlight, and is fanciful as the most fairy-like parts of Meredith. There is no more certainty for the reader than in the treatment of the Endymion story by Keats. But the personages until we reach the tragedy are real enough, and even in the tragic scenes the characters are all people of "Les Grands Jours" or of the time, except the hero and heroine themselves, who are fantastically dealt with here, in order, we think, to render the catastrophe more bearable to the modern reader than it otherwise could have been.

To criticize Madame Tinayre's style is to undertake a dangerous task indeed, but the first passage of the later or fantastic part is marred by a double use of italics, and by the altogether unusual form for her of "inconnu bonheur."

*Unto Each Man his Own.* By Samuel Gordon. (Heinemann.)

WITHOUT much attempt at excellence of literary form, this story winds its way from the polysyllabic utterances of the hero at its outset to the "reverential reverie" and "prayerful peroration" at its close. In spite, however, of defects in style, the book is worth reading, for it is apparently a faithful presentation of a side of social life little understood by the majority of English people. The West-End and the East-End Jew stand forth in strong contrast throughout its pages. A brilliant young author, Abraham Clausenstein—renamed Arthur

Clauston by the rich and dilettante Jew who makes a lion of him—falls in love with a Christian girl, and marries her. He takes her to his home at Bethnal Green, where, under the care of his Yiddish-speaking old mother Chaya Rachel, the young wife strives to assimilate her nature to the Judaism she has embraced. She fails; and in her failure lies the tragedy of the story. The powerlessness of even love and intellectual kinship to fuse the lives of earnest Christian and earnest Jew is ably depicted by an author who knows his subject well. But the way in which Ellen Clauston escapes from her impossible position, by feigning an elopement with a clergyman, is unconvincing. As a matter of fact we cannot bring ourselves to care very much what happens to her or to the other personages of the novel. What we do care about is the conflict of spiritual ideals and of racial aspirations. Mr. Gordon has made these deeply interesting, and therefore, with all its faults, the book is powerful.

*The Royal Quaker.* By Mrs. Bertram Tanqueray. (Methuen & Co.)

FOR one of the Stuart race to become a member of the Society of Friends appears so much out of harmony with the fitness of things that the most audacious novelist would hardly invent the anomaly. Yet the story which forms the basis of this romance is true. Jane Stuart, a natural daughter of James, Duke of York (James II.), and Marie Van der Stein, spent the greater part of her long life in association with the Quakers, and her grave, marked by a rowan tree, can be seen in the Society's burying-ground at Wisbech. Mrs. Tanqueray is to be congratulated on her choice of a subject, and on the industry with which she has blended fact and fiction. As a gay, thoughtless girl at the Court of grave Princess Elizabeth of the Palatinate, Jane Stuart suddenly comes under the influence of William Penn and under the more potent spell of his companion, a young Quaker named Michael Burrough. Her story is henceforward a record of the conflict of love and religious impressions on the one hand, with inherited instincts on the other. The "criss-crossing of levity and sobriety" perplexes the more direct and simple nature of her lover, who, for his part, is distracted between the warnings of his rigidly trained conscience and the appeal of passion. Such elements should make a fine romance. Unfortunately the general effect is weakened by what we can only describe as a dissipation of energy. There is no gradual working up to a climax, for climaxes are constantly occurring. Jane and her lover are perpetually exchanging vows of allegiance, and as perpetually "harking back." Hairbreadth escapes, in which Michael starts up to rescue Jane in the nick of time, are too frequent, and are related without much definiteness as to time and place, so that the reader grows bewildered, and finally impatient. Greater reserve and concentration would have improved a book that already possesses considerable merit.

*Strong Mac.* By S. R. Crockett. (Ward, Lock & Co.)

MR. CROCKETT's readers will find themselves once again among the moors of Galloway.

To those who know and love the moorland there is no sameness in descriptions which recall the varied impression of the seasons. Even those who do not will find sufficient tragic interest in the incidents of the present story. It opens with a battle royal in the school of which "Strong Mac," or Roy M'Culloch, is the champion and hero, and the rout of the school bully, afterwards, as the rising farmer and landlord, the oppressor of the countryside. This "horse-faced" specimen of the dourdest kind of Lowland Scot is a vivid, if unpleasant picture. As Mr. Crockett calls him an Anglo-Saxon he should not have given him the Celtic surname of Ewan. One of Ewan's agents in his plots against the peace of the lovers, Crobb M'Robb, is portrayed as a dark "Pict," and the tenor of his silent treacheries is sensationally gruesome. In all Mr. Crockett's gallery of wastrel boys, poor "Daid the Deil," the son of this blood-stained savage, will hold a foremost place. On the whole, the book has many of the author's best characteristics. Perhaps in the Presbyterian examination we have a little too much of the "merriment of parsons" which Dr. Johnson deprecated, and we would certainly warn off all to whom things Scottish are an offence.

*Myra of the Pines.* By Herman Viélé. (Fisher Unwin.)

WONDERFUL are the ways of women, and not the least of women novelists. Aspersions on their lack of humour seem actually to have spurred them to acquire it, though the mere idea of "acquired humour" sounds like a contradiction in terms. Half a dozen and more stories which have lately appeared containing a sense of humour might easily be cited. 'Myra of the Pines' has it. The treatment of Myra, her journalistic mother, her astrological father, and the agent for the Pine Wood Estate Company (who in emergencies helps in his strenuous way to cook and serve a dinner) will furnish amusement for those willing to be amused and pleased. The father and mother are, though an amazing enough pair, not beyond belief. The daughter's love affairs are prettily and lightly drawn. The pig-people who inhabit the forest, and feed their *protégés* in ways one would rather not consider, make a somewhat sinister background to the funny yet half-idyllic surroundings of the family who have migrated from New York to these solitudes. The remarks of Mrs. Dale, the mother of the nice girl Myra, are not easily quoted, because they depend on the speaker's own idiosyncrasies and her tones of voice and manner. These the author rather cleverly suggests. A fire in the pine forests is made vivid and awful, but the spirits of tragedy, pathos, and gloom are, whenever they threaten oppression, scattered by some whimsical incident or trick of speech. Yet the story of Myra is too human to be counted a mere extravaganza.

*A Master Hand.* By Richard Dallas. (Putnam.)

'A MASTER HAND' has every appearance of being a very good detective story, yet an attempt is made to gain for it two incompatible kinds of "credit," those at once of fact and fiction. To begin with, the Mr.

Richard Dallas of the title-page, who writes the story, is apparently also the Mr. Richard Dallas (frequently referred to as Dick) who tells the tale in the first person, and was very much in the whole business. There is further an introduction which is concerned with securing additional verisimilitude, and might well have been omitted. We hope that Mr. Dallas is the author and contriver, not merely the veracious chronicler, of this history of crime and clue, for the story is as good of its kind as any we want to meet. It differs from our own well-known detective literature in not being ostensibly addressed to the intelligences which search for little discs in the crevices of the kerbstones. The mystery to be solved is not inhumanly mysterious, but just mysterious enough, the author not having sacrificed what we may call mental body and substance to the making of a brute puzzle. Consequently there is a degree of moral atmosphere, and the characters are knowable and likely, individual without being emphatic. There is a capital trial scene; and if the murderer does not turn out to be the man we had our eye upon from the first, we cannot accuse the author of having tricked us unfairly. The book seems to have had an instant success in America, and can be recommended to the more educated class of railway readers here.

*Les Maritimes.* By Olivier Seylor. (Paris, Félix Juven.)

In an interesting note by Mr. Arnold White, prefixed to a translation which we reviewed last week, there is a reference to this novel, which induced us to purchase it, as it had not been sent to us for review. 'Les Maritimes' thoroughly deserves the notice which it received from Mr. Arnold White, and is infinitely superior to the German book to which his preface was attached. It is a novel of Toulon and the French Mediterranean fleet, lacking beginning, or end, or plot; modelled, in fact, on the new French novel of the days that have succeeded Barrès, from whose influence Madame Tinayre mercifully remains free. But 'Les Maritimes' is what we are promised in M. Paul Adam's preface it shall be: a study of manners and customs in the style of Stendhal; and it contains a marvellously minute photograph of the seamy sides of French naval life, with one scene near the end which is frankly revolting. Whether any human creature can be found to read straight through without skipping so closely printed a work on a single theme we doubt, having found ourselves wholly unable to stick to the text through the over 350 pages of small and crowded print. We recommend the book, however, to all naval officers, to all who are curious about the French fleet and even about France, and to students of the newest developments of French literature.

#### SPORTS AND PASTIMES.

*English Sport*, edited by Alfred E. T. Watson (Macmillan), is the title given to a collection of articles which originally appeared in the *Badminton Magazine* under the general heading 'Masters of their Arts.' The field covered is extensive, including hunting, shooting, racing, fishing, cricket, polo, motoring,

rowing, falconry, skating, steeplechasing, football, golf, and billiards; each subject being undertaken by a writer with special experience. Necessarily the treatment is descriptive rather than instructive, but being brief and up-to-date should please sportsmen. There are sixteen coloured illustrations, of which fifteen are of the usual sort, whilst one, 'Woodcock Shooting,' from Turner's well-known water-colour, is unusually fine. There are some sensible remarks in the article on 'Fishing,' by the Marquess of Granby, on the water question as regards England. He invites attention to the drain caused by the supplies taken for great towns, and the consequent impoverishment of tracts of country which are deprived of the water essential for the health and well-being of their inhabitants. In a few instances revision and proof-correcting leave something to be desired. On p. 329, in Lord Walsingham's article, line 14, "more" is substituted apparently for most. An unfortunate addition to the opening sentence of Major Broadfoot's article on billiards, whereby 'English Sport' is introduced (p. 346), makes it unintelligible; the title was 'Masters of their Arts.' P. 349, line 25, "if not still now" should read till now; p. 355, line 24, "amateur stakes" should be amateur status. These are, however, trifles. The type is excellent, and the binding attractive.

*The Care of Animals.* By Nelson S. Mayo. (New York, the Macmillan Company.)—This volume cannot be considered a wholly successful addition to the "Rural Science Series." It contains a great deal of useful information, but its matter has not been wisely selected for any clear purpose which the book is likely to serve. For example, if the book is intended as a guide to veterinary surgeons, it is far too elementary to be of much use, containing, as it does, scores of passages like the following:

"A horse should never be allowed to get the advantage of a driver, or to get from under his control."

"In handling, harnessing, or dressing a horse, the work should be done from the left, or 'high' side of the animal."

"When a dog has a tendency to run away.....a strong cord attached to the collar is of great help in controlling him."

"The first essential in breaking a dog for any purpose is to teach him to mind."

"In those animals in which the beauty and interest lie largely in the coat, extra care and precaution must be taken to keep it in prime condition."

After reading these commonplaces we wonder what the ordinary intelligent man is supposed to know. On the other hand, if the book is designed to supply instruction for such as would be their own veterinary surgeons, or are obliged to rely a good deal upon their own skill and invention in emergencies, it is difficult to see what good end could be served by passages like the following:—

"In order to diagnose suspected cases of rabies, inoculations of the cranial cavities of rabbits can be made with some of the spinal marrow from the suspected case. If the rabbit contracts rabies, the diagnosis is positive."

Also, the chapters on castration, spaying, and dystokia are of a sort not calculated to serve any practical purpose. They describe operations every detail of which is thoroughly familiar to veterinary surgeons; but they do not contain sufficient instruction to qualify an untrained person to act safely in that capacity.

The author's hints do not always make for kindness, or even for ordinary humanity:—

"One of the surest ways to spoil a dog is to club him or punish him severely for some error which he may not understand, and then allow him to go free."

The deduction is that one may well "club" a dog for an error that he does understand, provided that one does not let the poor creature free afterwards. Again, the owner of a bitch,

should he desire not to breed from her, is recommended to isolate the animal when in season "in a barn, loft, or cellar." Now it is difficult to imagine any cleanly person keeping a dog in a loft, and it is impossible to imagine any ordinarily humane person confining a dog in a cellar. Simple diseases of animals are well and wisely treated, the index is good, and the prescriptions are useful.

*The Sporting Dog.* By Joseph A. Graham. (New York, the Macmillan Company.)—This handsomely bound volume is issued as a part of the American "Sportsman's Library," which is edited by Mr. Caspar Whitney. A good deal as to its tone and nature may be gathered from its pleasant dedicatory preface:—

"To the Makers of this Book. On a Virginia day, the winter of 1863, a human mite peeped through a fence of chestnut rails at the concord of a red-hot Confederate land-owner and a Federal officer over an old white setter and a bevy of quail.....Every year since, the pupil has been under the tuition of men who know sporting dogs. Amateurs, professionals, scientists, market-hunters, dog-thieves, financiers, jurists, loafers, and clubmen; Bluesoes, Tarheels, Hoosiers, Canadians, Britishers, Germans, Populists, and Squawmen.....for the unfeeling indulgence with which they have diminished his ignorance he tenders acknowledgment."

"America is not England." That is the first sentence in the book proper, and a truth that will certainly not be contested by any one who reads further. The reader who understands sporting dogs, on the bench, in field trials, and at their work, will find much that is interesting and new. For over the water circumstances and conditions are widely different from ours:—

"In England, the land-owner has most of the sporting dogs. In America nine out of ten pedigree shooting dogs are bred and owned by lawyers, merchants, and other townsmen who shoot by sufferance or invitation on the lands of other people. Breeding, even shooting, is an amusement and an incident. It is lightly picked up, lightly pursued, lightly forgotten. So the British are better breeders. ....They are far and away the best in the world. Horses, cattle, sheep, chickens, pigeons—what you will, the British breed better than others if they take it up at all. Not that they know any science of breeding concealed from the rest of the world. They love the land, and they love outdoor sport. With this.....they have the.....gift of shrewd common sense, and an insistence on good form and approved standards which is more British than Yankee.....Americans are clear as to what they ask a dog to do, but neglectful of any ten commandments or thirty-nine articles bearing on how he looks. And as such they are indifferent breeders—at least of dogs."

One certainly gathers so much from the perusal of this brightly written book, in the course of which there are dogs described as winning at field trials and on the bench which would be ordered out of an English show ring, and laughed at, at a field trial, not at all upon their performances, which appear to be excellent, but on account of their remoteness from our fixed standards of type, in form, colour, and the like. The pictures in this book are excellent, and the particulars printed below each make them very useful.

#### SHORT STORIES.

*A Bush Honeymoon.* By Laura M. Palmer Archer. (Fisher Unwin.)—This is a collection of some three-and-thirty short stories of bush life in Australia, called by the title of the second, and perhaps least important of them. In a 'Foreword' Rolf Boldrewood says that in giving his

"name as a guarantee for the truthful presentment of these 'Tales of the Never-Never Country,' otherwise character sketches of Australian life, I have been actuated chiefly by artistic and literary sympathy."

It is a pale and ambiguous remark, but one gathers later that he cordially recommends the book to English readers. And he is right, despite the fact that the "literary and



artistic" side of this book is not notable. The whole of these stories have the important merit of reality. The reviewer knows the life here depicted—the squatter's, the jackaroo's, the boundary-rider's, the bullock-driver's, the cockatoo farmer's, and the rest—as well as he knows Piccadilly, and in this volume he has found no note of unreality. There is no humbug about the book, and there is more fidelity in it to the detail of pastoral life in Australia than in most of the more picturesque works of the writer of the 'Foreword' quoted above. The fault of the collection is in its craftsmanship. If the writer had carefully winnowed her three-and-thirty stories, and rejected, say, half of them, rewriting the remaining half at least once or twice, the result would have been considerably more valuable from the literary standpoint. She appears to have a photographic eye, and a wonderfully keen ear for dialect. But she lacks altogether the gift of selection, and thus her book is like a collection of ill-assorted views. There is a glossary of Australian expressions which is good; but the author has an irritating habit of italicizing every word of slang, or of a sort not absolutely familiar in English conversation.

*Chinkie's Flat.* By Louis Becke. (Fisher Unwin.)—In the newspaper advertisements this book is described as an exciting story of Australian mining life. It is really a collection of nine stories, the first and longest of which gives its title to the volume, and is a narrative of mining life in North Queensland. The other stories deal with the South Seas in Mr. Becke's familiar style. Regarded from the literary standpoint, the author's work is simply exasperating, revealing as it does a very rich fund of material, handled with reckless carelessness and disregard for the rules of grammar and for the elements of literary construction. The reviewer has known many people of both sexes, of every station referred to in 'Chinkie's Flat,' in New South Wales, Victoria, Queensland, and New Zealand; but he never met one whose conversation remotely reminded him of the exaggerated talk displayed here. And the author does not sin from ignorance, either, but, one must assume, from carelessness. The whole thing suggests the usefulness of a collaboration between Mr. Becke and a good writer who lacked material.

#### OUR LIBRARY TABLE.

MR. JOHN MURRAY publishes *The War in South Africa*, which is a translation by Col. Waters of a fragment prepared in the historical section of the Great General Staff at Berlin, dealing with some of the most important points in the first part of the war. There is nothing in this volume later than Paardeberg. We do not ourselves think that the Prussian Staff history of our war is a good one, but its interest is certainly sufficient to justify the translation and to produce a proper sale. The first point which we note for consideration is the statement that our rifle, and still more our carbine, were inferior in flatness of trajectory to the Boer rifle. The picking out of this fact by the Prussians helps the cause of those who object to our new rifle now in process of manufacture, as this is of carbine length, and has a trajectory even less flat than that of its predecessor. A general remark, which affects a large portion of the work, is that the Prussians are perhaps too complimentary to the fighting of our infantry. They lay the whole blame of "Mournful Monday" on Sir George White. Even the surrender of the Gloucesters is excused, and it is stated that the men fought for ten hours, and that the Boers had a numerical superiority the extent of which will never be known; both of these statements being highly doubtful, to say the least. On the other hand, the conduct of the Highland Brigade at Maggers-

fontein is not justified by the German writer, who says, "The Gordon Highlanders alone were not panic-stricken." As regards Nital's Nek also, a German officer who accompanied the Boer attack states that many of our men "were utterly unnerved," and says that he expressed his astonishment to our officers "at the moral condition of their troops." On the whole, however, the tendency is to attack our generals rather than our privates, with the conclusion, which is universal on the Continent, "that the pessimistic views, which were expressed after the Boer War, with respect to the difficulty of attacking troops armed with modern firearms have been very considerably exaggerated."

The headquarters staff is blamed for the loss of the great convoy at Waterval Drift; but almost the heaviest blame in the volume is reserved for Lord Kitchener. It is pointed out that his position as Chief of the Staff, taking command when he pleased of "all units down to and including battalions," was strange, and produced a strong feeling of resentment among the divisional generals, while the nature of Lord Kitchener's operations at Paardeberg was not such as to justify him in his exceptional action. After this Lord Roberts himself is blamed in the following words:—

"With the fruitless, yet by no means especially costly attacks at Paardeberg, there began to spread a nervousness of suffering loss.....while one substantial reason for the long duration of the war was, undoubtedly, the timorous avoidance of striking any crushing blow at the Boers. The action of the Commander-in-Chief in prohibiting any further attacks at Paardeberg was also in no way justified by the military situation."

To this passage is added a foot-note:—

"During the later course of the war, orders to attack, issued by Lord Roberts, are said to have often contained the words: 'If this be possible without heavy loss.'"

We have not noticed any downright mistakes. Sir Ian Hamilton is curiously described as having been a subaltern at Majuba, which is true, and having subsequently commanded the School of Musketry, which is also true; but a long and distinguished career lay between these two personal dates, and in the intermediate period Sir Ian Hamilton had held two great appointments in India, one of which gave him control of musketry instruction in that country. As musketry is the subject of the note, it will be seen that the information is either not complete or is given in confused fashion. On the whole, we think we have made good our contention that the volume is not creditable to the Prussian Staff, though full of interest to ourselves.

MR. H. J. WHIGHAM, whose admirable book on 'The Persian Problem,' based on his letters to the *Morning Post*, was reviewed by us with high praise, now publishes through Messrs. Isbister & Co. *Manchuria and Korea*, a volume which events have rendered out of date. The author, for example, states that "the inevitable war.....is destined to end in smoke, since the Japanese have already lost their great opportunity." "The conclusion is that, as far as Manchuria is concerned, Russia is even now more or less invulnerable." These are not isolated passages, for the whole doctrine of the book is that Russia's position at Port Arthur and at Dalny is sound and lasting.

MESSRS. CHATTO & WINDUS have sent us a translation by F. Rothwell of one of Ohnet's novels, under the title *The Money-Maker*, which should have been 'The Company Promoter,' that being the meaning of the French title. The translation is readable, but we do not quite understand on what principle such translations are constructed. They are presumably intended for those who do not understand French; but difficult French expressions are always to be found in them, and

generally without the slightest reason, as they are perfectly translatable. We find in the volume before us, for example, a "glabrous face"; a "clinic"; "Utopist" for *Utopian*; "mount" for *get into a carriage*; to "abdiccate" opinions, for *abandon*. Of course a young man is described as a "blonde." The word "bombshell" is used for a harmless firework; and "whatever" takes the place of *what*.

MR. MARK SYKES, who was, we believe, in South Africa with the militia, wrote some time ago an amusing little skit under the title *Tactics and Military Training* (Bickers & Son). The volume is of a size and is got up in a cover which makes it resemble the little official or semi-official handbooks of the British Army, and, while the contents are chiefly amusing to officers who have been through the mill, they are not without attraction to the general public. It is pleasant, for example, to find "unit" defined as "any number of troops exceeding one," and to be told, under the heading 'General Platitudes,' "The exceptional case of troops meeting when both hostile forces are stationary is, I regret to say, omitted in the Drill Book." The musical forms for delivering the words of command are also delightful, as is the contrast between the "words to be delivered" in drilling in a squad, and the "method of delivery" by the sergeant.

THE latest additions to Mr. Grant Richards's remarkable series of "The World's Classics" are Buckle's *History of Civilization*, Vol. III., and *Aylwin*. The inclusion of the latter is an interesting experiment. Mr. Watts-Dunton supplies a few lines of new preface, explaining that the book is both a love story and the expression of a creed which is summed up in *The Renaissance of Wonder*, and discussed, we may recall, in a brilliant article by the author in the last volume of 'Chambers's Cyclopaedia of English Literature.' This reprint contains also the preface to the twenty-second edition of 1904, and the introduction to the Snowdon Edition of 1901. They will give the reader some idea of the persons and places of the story, which is already gathering round it the accretions of comment and interest which distinguish classics.

*Studies in Jocular Literature*, by W. Carew Hazlitt (Elliot Stock), has appeared in a popular edition. It is an entertaining book in a series which has given us many good things, "The Booklover's Library."

MR. FISHER UNWIN is fully justified in calling attention to the cheapness of his new complete popular edition of the *Life and Times of Savonarola*, by Prof. Villari. The book, which is admirably rendered by Linda Villari, is, we are glad to see, in its fourteenth thousand, and affords a most interesting as well as authoritative survey of Savonarola's career, and the varied interpretations which have been put on his doctrines, some making him a Protestant before his time, others a reviver of the Middle Ages who had no practical virtues because he was an idealist.

*Schiller's Wilhelm Tell*. Translated by Albert G. Latham. (Dent & Co.)—Germany's greatest dramatist deserved to be represented in the attractive "Temple" series, and we therefore welcome this meritorious rendering of one of his finest plays—some would say the very finest. There are few of the greater poets on the translation of whom one could embark with less fear of coming to absolute shipwreck than Schiller, whose stately and elevated diction can be passably suggested by almost any one with the literary knack, and who appeals to the reader even when his subtler touches are not reproduced. Mr. Latham's version of 'Wilhelm Tell' is for the most part spirited and vigorous, and in a few passages



reaches a high level of excellence; he introduces a number of Shakspearean reminiscences with good effect, the more so as Shakspeare's influence was powerful over Schiller during the composition of this play. Sometimes he is unduly archaic, and he is rather too fond of docking the smaller parts of speech in Browning's manner. There is also a certain lack of ease in his handling of the blank verse, which frequently indulges in unnecessary inversions, and at times we come upon painful infelicities of expression, as for example:—

How well the cow her neckband seems,

OR  
The Queen of Hungary, the stern Agnes, comes,  
.....her father's royal blood  
On all his murderers' kith and kin to wreak.

Such renderings argue a somewhat deficient sense of style, but the translation as a whole can be read with enjoyment and satisfaction. The value of the work is considerably increased by the appendixes, which consist of a history of the Swiss Confederacy, a number of interesting extracts from Tschudi's admirable chronicles—they show how closely Schiller followed his main authority—a brief discussion of the Tell myth, and some account of the origin of the play itself.

*How to Write Verse.* By G. J. H. Northcroft. ('Great Thoughts' Office).—Poetry comes not by observation of rules, however excellent, and the better half of Mr. Northcroft's twofold purpose is not expressed in his title—to assist, namely, the average reader of good verse to a fuller understanding of its technical qualities. It must be admitted that, even among the usually well-informed, there is widespread ignorance regarding English prosody. Treatises on the subject are few, and those in no sense popular, often differing, also, greatly in their views of the fundamental principles of English versification. Mr. Northcroft's opening chapters, of a general character, might have been curtailed with advantage. When he grapples with details, he proves, for the most part, a trustworthy guide. That he is also cursory is not, we suppose, his fault, except in so far as he might have apportioned better the limited space at his disposal. The present reviewer agrees with him in holding the ultimate basis of our verse to be neither syllables nor quantity, nor even accent, but periods or time-spaces, made up partly of syllables which may be either long or short, either accented or unaccented, and partly of pauses. A clear account follows of metre, rhyme, blank verse, varieties of stanza, and the classic divisions of poetry. More space might well have been given to the sonnet, and less to the rondeau and the ballade. The chapter on licences and graces is so hurried as to be practically useless, e.g., "enallage" is explained by two lines and a couple of examples. The quotations are excellently chosen, but are sometimes not correctly given.

An interesting addition to sixpenny literature is Mr. Percy Gardner's *Historic View of the New Testament* (Black). The writer is, as we said in reviewing the original edition of his book, "a real scholar and thinker."

*Rules for Composers and Readers at the University Press, Oxford*, by Horace Hart (Frowde), is a booklet which has had a large private circulation, this, the fifteenth edition, revised and enlarged, being the first for publication. Though it embodies some conventions which might be disputed, it is excellently sensible, and represents the verdict of scholars who have a right to speak in their several sections. The notes as to "a" or "an" and the possessive case of proper names seem to us so vague and arbitrary as to be of little value. Dr. Murray would write "Moses' law" because Moses in this case is ancient, but "Moses's score," where Moses is a modern Australian, which seems foolish.

M. AUGUSTIN CHALLAMEL, of Paris, publishes in French a translation of Mr. E. D. Morel's recent work on West Africa, with additional notes by the author. The rendering is by the head of the African section in the French Colonial Office, which, in view of the opinions of Mr. Morel—his fierce attack, for example, on the Congo State, specially referred to in the translator's introduction—is an interesting and, indeed, a remarkable fact. The title is *Problèmes de l'Ouest Africain*.

We have on our table *Descriptive Catalogue of the Hebrew MSS. of the Montefiore Library*, compiled by H. Hirschfeld (Macmillan).—*The Ancient Editions of Plautus*, by W. M. Lindsay (Parker).—*Cæsar's Gallic War*, Books IV. and V., edited by J. Marshall (Dent).—*A Junior French Grammar*, edited by L. A. Sornet and M. J. Acostas (Methuen).—*Browsing for Beginners*, by Rev. T. Rain (Sonnenschein).—*Calculating Tables and Collection of Frequently Used Numerals*, by Dr. H. Zimmermann, translated by L. Descroix (Asher).—*The Administration of the American Revolutionary Army*, by L. C. Hatch (Longmans).—*Memory*, by Datas (Gale & Polden).—*Rank Good Luck*, by T. L. Nigelo (J. Blackwood).—*The Book of the Face (Drane)*.—*Essay of Dramatic Poesie*, by John Dryden, edited by W. H. Hudson (Dent).—*Garden Mosaics*, by A. Simson (Duckworth).—*White Star*, by C. D. Friel (Everett).—*The Game of Love*, by W. Fuller (Drane).—*Foam and Mist*, by N. B. Warde (Simpkin).—*April Twilight*, Poems by W. S. Cather (Brown & Langham).—*Historical Account of Dob Lane Chapel, Failsworth, and its Schools*, by A. Gordon (Manchester, Rawson).—*Letters from the Beloved City to S. B. from Philip (Longmans)*.—*Joseph and the Land of Egypt*, by Prof. A. H. Sayce (Dent).—*The Bible from the Standpoint of the Higher Criticism: the Old Testament*, by R. Balmforth (Sonnenschein).—*and The Place of Christianity among the Religions of the World*, by J. E. Carpenter (P. Green). Among New Editions we have *Palestra Logica*, rewritten and edited by W. H. Forbes and Dennis Hird (Simpkin).—*and Gerald the Welshman*, by H. Owen (Nutt).

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## ENGLISH.

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Century Bible: Kings I. and II., edited by Prof. Skinner, 12mo, 2/6 net.  
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War in South Africa, by the General Staff, Berlin, Translation by Col. W. H. Waters, R.A., 8vo, 15/ net.

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## T. G. LAW.

WE regret to announce the death of Dr. Law, the Librarian of the Signet Library, Edinburgh, which occurred, after a long and painful illness, last Saturday, at his residence, Woodlands, near Duddingston. Thomas Graves Law was the third son of the Hon. and Rev. William Towry Law, Chancellor of the Diocese of Bath and Wells, a younger brother of the Earl of Ellenborough, Governor-General of India, by his wife the Hon. Augusta Graves, daughter of the second Baron Graves. He was born December 4th, 1836. His father, originally in the Grenadier Guards, left the Church of England, and on being received into the Church of Rome brought up his sons in that communion. The eldest son became a Jesuit priest, and Mr. T. G. Law, after being at Winchester and Stonyhurst, became, with a brilliant reputation for scholarship, a priest also. At one time chaplain to the Duke of Norfolk, he later was in charge of the library belonging to the Oratorian Fathers

at Brompton. He studied and wrote much, and led an active literary life. Amongst other work, he arranged the collection of MSS. of the sixteenth and seventeenth centuries then in the possession of Cardinal Manning. Selections from these and other MSS. were edited under the title of the 'Douay Diaries,' as the first of a series of "Records of English Catholics under the Penal Laws," a subject which, with that of the policy of the Catholics in late Tudor and early Stuart times, became Mr. Law's special study, and which he has done much to elucidate.

In 1865 he published an 'Index to the Harmonies of the Four Gospels'; he also wrote a preface to Challoner's 'Martyrs to the Catholic Faith,' 'A Calendar of the English Martyrs of the Sixteenth and Seventeenth Centuries' (1876), and an 'Introductory Dissertation on the Latin Vulgate' (1877), and during this period he added so largely to the Oratory Library that it was described as "practically a child of his own creation."

In 1878 Mr. Law left the Church of Rome, and in the following year was appointed Librarian of the Signet Library in Edinburgh, a position which afforded him the utmost gratification. He at once took the place of his distinguished predecessor, David Laing, gave the Society of Writers to the Signet perfect satisfaction, and became identified after his arrival in Scotland with the growing movement to promote the study of Scottish history.

In 1886, when Lord Rosebery, Bishop Dowden, and others interested in the publication of valuable historical records founded the Scottish History Society for that purpose, Mr. Law was made the first honorary secretary. This position entailed much labour, for he acted as general editor of the various volumes issued as well. Only those who knew Mr. Law in this capacity were able fully to realize his scholarship, wide learning, and infinite patience in research. He was also a member of Council of the Scottish Text Society, for which he edited 'Catholic Tractates of the Fifteenth Century' and the 'New Testament in Scots,' an important work which he did not live to see completed. He was also President for a time of the Edinburgh Bibliographical Society and Vice-President of the Library Association, and a corresponding member of many English and foreign learned societies, where his knowledge was held in high esteem.

After his arrival in Edinburgh he published 'Jesuits and Seculars in the Reign of Queen Elizabeth' (1889) and 'The Archbishop Controversy' (Camden Society). He also edited Craig's 'Shorte Summe of the Whole Catechism,' Vaux's 'Catechism' (Chetham Society), and 'Scots Catholic Documents, 1596-98' (Scottish History Society), and contributed many articles to the 'Dictionary of National Biography' and our own columns, besides other reviewing. It must not be forgotten also that he edited the 'Catechism of Archbishop Hamilton' (Clarendon Press), to which his friend Mr. Gladstone contributed a preface, and that a chapter on Mary Stuart written by him for the 'Cambridge Modern History' is still unpublished.

In 1898 the degree of LL.D. was conferred on Mr. Law by the University of Edinburgh in recognition of his "learned labours and indefatigable industry," and this industry continued to be at the disposal of all inquirers into history.

In 1900 his health began to fail; but, although suffering severely, he was always at his post. During the last year of his life, though in continual pain, he was able to do much valuable work, and on November 28th, 1903, was present at the annual meeting of the Scottish History Society, where the President, Lord Rosebery, presented him with a silver bowl and two hundred guineas from members of the Society in recognition of the work he had done as honorary secretary. Since then,

his illness increasing, Dr. Law has been mainly an invalid, but among his latest efforts was a fascinating article on 'Lislebourg and Petit Leith' in the first number of the new *Scottish Historical Review* last October, which showed no diminution of the scholarship and vigour characteristic of all his writings.

Dr. Law's learning, geniality, and kindness will make him greatly missed by his many friends in the Edinburgh literary world and elsewhere. He is survived by a widow, one son, and five daughters.

#### CAMBRIDGE NOTES.

*Appropinquante fine termini*, I write to record a few events which, with the exception of the royal visit, have not been particularly sensational. The Lent Term is seldom exciting, and in this case the weather has not given us any very stimulating sensations. The air is here not only charged with moisture, but also with reform; and cherished institutions are threatened. Not being able to enjoy much fresh air, people have shown a tendency to meet and conspire together, and dark tales are told of secret meetings, the details of which, however, are pretty well known, and plots to destroy the collegiate system. Nevertheless, "unconscious of their doom the little victims play," and the undergraduate goes on enjoying his sports and social pleasures oblivious of the designs of a certain party among the "dons" to make his successors into types of ultra-Teutonic strenuousness. A scientific luminary, whose social graces are only equalled by his devotion to research, is considered to be holding out his hands to the college tutors, and inviting them in dulcet tones "to come and be killed." He is said to contemplate making all lecturers into university officials, and to provide funds for paying them by taxing the tuition funds of the colleges. Whether the colleges will be induced to come into so comprehensive and expensive a scheme is doubtful.

The Royal Society has addressed a communication to the University suggesting that it should lend its weight to making science a compulsory subject for all boys in the public schools, but at the same time deprecating any interference with their literary studies. The leading scientific men take a more liberal view of education than some aspirants for the F.R.S. in this University, nor are the "Grecians" idle. A committee has been formed, under the presidency of the Master of Pembroke, and it has already invited the members of the Senate to express their opinion as to whether it is desirable that both Latin and Greek should be compulsory subjects in the Previous Examination. Their action has been compared to that of the Japanese torpedoing the Russians before they were ready, and loud has been the outcry against their procedure. Like the Japanese, however, the Committee keep their own counsel, and no one knows how many promises of support they have obtained. Either their weakness or their strength is well concealed.

The fiscal controversy is heard faintly here. It has taken three or more clever young men to provide a counterblast to Dr. Cunningham; but though he has attended all their lectures, he remains, I believe, unshaken in his opinions in favour of tariff reform.

The question of university representation is being discussed, all parties being agreed in hoping that Sir Richard Jebb will long continue to be our member. I believe that, whereas formerly the idea of universities having members was thought to be somewhat of an anomaly, there is a general feeling that their presence is becoming absolutely necessary. This is due partly to the growing importance of education in the eyes of the nation, but mainly to the fact that there is increasing unwillingness to let the universities be used as safe seats for mere politicians. Sir George Stokes, Sir

Richard Jebb, and Lecky (all, by the way, Irishmen) have proved that academic distinction and interest in learning are what the ideal university member should possess. The importance of the parliamentary representatives of our learned bodies keeping in touch with their constituents is intensified by the fact that expeditions for the purposes of research in remote counties are now constantly being planned by Cambridge men, and it is necessary that they should receive sympathy, and, where possible, assistance from their representatives. A self-centred politician who takes little interest in his constituents has less and less chance of retaining his seat for a university, and possibly at no distant date the explanation of these somewhat enigmatical remarks may be made perfectly clear.

The King's visit was a distinct success, and it served to emphasize the fact that Cambridge has made efforts in the cause of science, which asks for a great deal, and in the view of many is hardly sufficiently grateful for what it gets. The magnificent buildings in Pembroke Street, with French quotations carved on their front, their white elephant conspicuously sculptured near the doorway, and the beautiful tribute to the late Professor of Surgery, HUMPHRY IN MEM., testify to the compatibility of science, culture, and classical learning. About a million and a half is required completely to satisfy the Science School, and eligible millionaires are invited to come forward.

A proposal to sell a portion of land belonging to the Botanical Gardens to the Cambridgeshire County Council has given rise to a lively discussion. Land in or near Cambridge is so necessary to the University that any attempt to part with what it has already acquired is sure to be opposed. The 7,000*l.* for which it was proposed to sell the plot in question was regarded by some as a windfall. But Mr. Bateson, by his sarcasm in suggesting that it would be good business to sell the Codex Bezae for 100,000*l.*, showed the absurdity of parting with land in the borough to satisfy a temporary need, and induced a majority of the Senate to reject the advice of our financial experts.

Under the head of finance I may also mention the University boat, which continues to improve, and may possibly win, despite a good deal of bad luck and a very inexperienced crew. The expense of the race, an old subject of complaint, is causing a good deal of talk in the college boat clubs, and we may get a considerable modification of the present system. J.

#### THE SPRING PUBLISHING SEASON.

MR. FISHER UNWIN

will publish the following books. In Biography and History: The Particular Book of Trinity College, Dublin, a facsimile in colotype of the original copy, edited by the Rev. J. P. Mahaffy.—Society in the New Reign, by a Foreign Resident, author of 'Society in London,'—A Sketch of Chinese History, by the Rev. F. L. Hawks Pott,—London at School: the Story of the School Board, 1870-1904, by Hugh B. Philpott,—in the "Story of the Nations" Series: The Coming of Parliament (England from 1350 to 1600), by L. Cecil Jane; and The Story of Greece from the Earliest Times to A.D. 14, by E. S. Shuckburgh; also War Editions (with supplementary chapters and large war maps) of Russia, by Prof. Morfill, and Japan, by Dr. David Murray, in the same series. In Politics and Economics: The English People: a Study of their Political Psychology, by Emile Boutmy, translated by E. English,—and The Society of To-morrow: a Forecast of its Political and Economic Organization, by G. de Molinari, translated by P. H. Lee-Warner. In Natural History, Travel, &c.: Quiet Hours with Nature, by Mrs. Brightwen,—and Nature's Story of the Year, by Charles A. Witchell. In Travel and Adventure: Present-Day Japan, by A. M. Campbell Davidson,—China's Business Methods and Policy, by T. R. Jernigan,—Climber's Guide to the Bernese Oberland, Vol. II. (From the Mönchjoch to the Grimsel), by the Rev. W. A. B. Coolidge,—and In the Pathless West, by Frances E. Herring. In Fiction: The Vineyard, by John Oliver Hobbes,—The Foul



killer, by Lucas Cleeve.—Nyrin, by Mrs. Campbell Praed.—Love Triumphant, by L. T. Meade.—Court Cards, by Austin Clare.—The Watcher on the Tower, by A. G. Hales.—Motherhood, by L. Parry Truscott,—in the "First Novel Library": Tussock Land, by Arthur H. Adams; and The Kingdom of Twilight, by Forrest Reid,—a new edition, in twenty-two volumes, of the Novels of Rosa Mackenzie Kettle,—and a new popular shilling edition of the works of Mark Rutherford. Miscellaneous: Chats on English China, by Arthur Hayden.—The Housewife's What's What, by Mrs. Mary Davies.—How to Arrange with your Creditors, by R. Shuddick,—thin paper reprints, in the "Mermaid Series," of Nero, and other Plays, edited by H. P. Horne, A. Symons, A. W. Verity, and Havelock Ellis; The Best Plays of Thomas Dekker, edited by E. Rhys; The Best Plays of Massinger, edited by A. Symons; The Best Plays of Beaumont and Fletcher, with introduction and notes by Mr. J. St. L. Strachey; The Best Plays of Chapman, edited by W. L. Phelps; and The Select Plays of Vanbrugh, edited by A. E. H. Swain.

## MESSRS. HODDER &amp; STOUGHTON'S

spring list includes Biography and Belles-Lettres:—In the "Literary Lives Series": Matthew Arnold, by G. W. E. Russell; Newman, by William Barry; John Bunyan, by W. Hale White; Charlotte Brontë, by C. K. Shorter; R. H. Hutton, by W. R. Nicoll; Goethe, by Edward Dowden; William Hazlitt, by L. I. Guiney; and Coventry Patmore, by E. Gosse.—General Wauchope, by Sir George Douglas.—Heralds of Revolt, by William Parry.—The Correspondence of William Cowper, edited by Thomas Wright, 4 vols.—Theodore Roosevelt, the Man and the Citizen, by Jacob Riis.—Rome in Ireland, by Michael J. F. McCarthy.—A Yankee on the Yangtze, by W. E. Geil.—Laura Bridgman, by M. Howe and F. H. Hall.—Alcohol, its Place and Power in Legislation, by R. Souttar.—Gardening, by N. F. Scott.—French and English Furniture, by E. Singleton.—The British Home of To-day, edited by W. S. Sparrow.—Theology and Religious Literature: St. Paul's Conception of the Last Things, by the Rev. H. A. A. Kennedy.—Studies in the Religion of Israel, by the Rev. L. A. T. Pooler.—Studies in the Teaching of Jesus, by the Rev. H. B. Swete.—Horné Biblicæ, by the Rev. Arthur Carr.—Confession and Absolution, by the Rev. T. W. Drury.—The Protestant Dictionary, edited by the Rev. C. H. H. Wright and the Rev. C. Neil.—The Letters of Hus, by the Rev. H. B. Workman.—The Tree in the Midst, by G. Macdonald.—God's Witness to His Own Word, by the Rev. H. D. Brown.—The Self-Portraiture of Jesus, by the Rev. J. M. E. Ross.—The Maid of Shulam, a new translation of the Song of Songs, by the Rev. H. Falconer.—"Clarion" Fallacies.—Christian Faith in an Age of Science, by W. N. Rice.—Our New Edens, by the Rev. J. R. Miller.—The Lord's Command, a Few Words on Baptism, by G. H. Pember.—Fiction: Deals, by Barry Pain.—The Gift, by S. Macnaughtan.—The Corner Stone, by David Lyall.—The Way of the Sea, by Norman Duncan.—The Red Keggars, by E. Thwing.—The Widowhood of Gabrielle Grant, by E. Thorne.—Pa Gladden, by E. C. Waltz.—The Lady Cake-Maker, by L. T. Meade.—and several shilling editions of popular novels. The Pathology of the Eye, by J. Herbert Parsons, 4 vols.—and Ophthalmological Anatomy, by J. Herbert Fisher.

## MESSRS. J. M. DENT &amp; CO.

are publishing: Edinburgh, by Oliphant Smeaton, also a large-paper edition.—The City Companies of London and their Good Works, by the Rev. P. H. Ditchfield, edition limited to 750 copies, also a large-paper edition limited to 100 copies.—The Republic of Ragusa, by L. Villari.—Celano's Lives of St. Francis of Assisi, the Latin texts edited and collated for the first time by the Rev. H. G. Rosedale.—The Borderlanders, a novel by J. Laing.—The Works of W. Hazlitt, edited by Arnold Glover and A. R. Waller, Vols. XI. and XII.—in "The Mediaeval Towns Series": London, by H. B. Wheatley, and Siena, by E. G. Gardner.—Stratford-on-Avon, by H. W. Tompkins.—and new volumes in the various Temple series: Feltham's Resolves, edited by O. Smeaton; Pascal's Pensées, newly translated by W. F. Trotter; Rossetti's Early Italian Poets, edited by E. G. Gardner.—Architecture, by the Rev. P. H. Ditchfield.—Religion, by the Rev. J. A. McCulloch.—Dekker's Old Fortunatus, edited by O. Smeaton; Massinger's A New Way to Pay Old Debts, edited by G. Stronach; The Return from Parnassus.—Joseph, by Prof. Sayce; Joshua and the Palestinian Conquest, by Prof. W. H. Bennett; Post-Exilic Prophets, by J. Wilson Harper; The Twelve Apostles and their Training, by G. Milligan; Saul and the Hebrew Monarchy, by R. Sinker; Daniel and the Exile, by W. M. Hunter; The Christian Persecutions, by Prof. J. Herkless; and Paul, by J. Gamble. Educational Books: French Pronunciation, by B. Dumville.—Première Grammaire Française, by H. E. Berthoin.—The Merchant of Venice, edited by R. McWilliam.—

The Lay of the Last Minstrel, edited by J. W. Young.—and Digesting Returns into Summaries, by James Logan.

## MR. JOHN LONG

is publishing in Fiction: Remembrance, by Mrs. Lovett-Cameron.—Sly Boots and the Countess of Montenegro, by John Strange Winter.—Delphine and The Girl in Grey, by Curtis Yorke.—Toy Gods, by P. Pickering.—Devastation, by Mrs. C. Kernahan.—Slaves of Passion, and The False Step, by H. Bayliss.—A Canadian Girl, by Lieut.-Col. Andrew Haggard.—Four Red Roses, and Hearts are Trumps, by Sarah Tytler.—Entrapped, by A. M. Diehl.—Nurse Charlotte, and The Adventures of Miranda, by L. T. Meade.—Countess Ida and A Fool with Women, by F. Whishaw.—Both of this Parish, by W. Le Queux.—Miss Arnott's Marriage, by R. Marsh.—Malincourt Keep, and The Waters of Oblivion, by Adeline Sergeant.—The Hazards of Life, by Violet Tweedale.—A King's Desire, by Mrs. A. Gowing.—A Dangerous Quest, by F. E. Young.—Lady Sylvia, by Lucas Cleeve.—Paulette d'Esterre, by H. Vallings.—The Crime of the Century, by Dick Donovan.—The Lonely Church, by Fergus Hume.—The Fruit of the Vine, by Edwin Pugh.—Blind Policy, by G. M. Fenn.—In the Red Dawn, by J. E. Muddock.—The League of the Leopard, by H. Bindloss, &c.—One Pretty Maid and Others, by May Crommelin.—An Impossible Husband, by Florence Warden.—The Mysterious Miss Cass, by G. W. Appleton.—A Woman of Business, by Major Arthur Griffiths.—Under Croagh Patrick, by Mrs. William O'Brien.—Marcus and Faustina, by Frederic Carrel.—A Soldier and a Gentleman, by J. M. Cobban.—Around a Distant Star, by Jean Delaire.—For Faith and Navarre, by May Wynne.—The Lady of the Island, by G. Boothby.—in the "Library of Modern Classics": Adam Bede, Emond, and Westward Ho!—First Favourites, by N. Gubbins.—A Fairy in the Pigskin, by "G. G."—a number of new editions of novels at sixpence.—and Daily Pickings from Pickwick, compiled and arranged by Florence Dalgleish.

## MESSRS. ROUTLEDGE

announce new library editions of Prescott's Works, in 12 vols., Fielding's novels, in 6 vols., and Smollett's novels, in 5 vols.—Electric Locomotion, by Sir William Preece.—A Dictionary of Names, Nicknames, and Surnames, by E. Latham.—In the series of "Half-forgotten Books": The Camp of Refuge and Reading Abbey, by Charles Macfarlane; Willy Reilly, by W. Carleton; The Pottleton Legacy, by Albert Smith; Romance of the Forest, by Ann Radcliffe; Life of John Bunce, by Thomas Amory; The Hour and the Man, by Harriet Martineau; Adventures of David Simple, by Sarah Fielding; Stories of Waterloo, by W. H. Maxwell; Tom Bowling and Ben Brace, by Capt. Chamier; The Night Side of Nature, by Mrs. Crowe; Nick of the Woods, by R. M. Bird; Breakspere, by G. A. Lawrence; Mrs. Aphra Behn's Works; and Adeline Mowbray, by Mrs. Ope.—A Primer of Browning, by Dr. E. Berdoe.—The Folk and their Word-Lore, by the Rev. Dr. A. Smythe Palmer.—and seven English classics in the "Pocket Library." New editions of Morris's British Game Birds and Wild Fowl, Nests and Eggs of British Birds, and British Butterflies.—The Reciter's Treasury of Prose and six "Twentieth Century Reciters," edited by Ernest Pertwee.—Routledge's New French-English and English-French Dictionary, by E. Latham.—The Language of Handwriting, by R. D. Stocker.—Later Magic, by Prof. Hoffmann.—Hints on Bridge by means of Illustrated Hands, by Caversham.—Petits Chevaux, and How to Play It, by Col. Geoffrey Hall.—six volumes in "The Fitness Series," edited by Eustace Miles.—The Management of Infancy and Childhood, by Dr. H. Barrett.—A New Cookery Book, by L. F. Smith.—Dangerous Days, by R. Overton.—The Stonecutter of Memphis, by W. P. Kelly.—The Pony Express, by W. P. Gilpin.—Scotland Yard Experiences, by G. H. Greenham.—Confessions of a Popular Doctor.—Round the Coast: a Seaside Reader, by G. F. Bosworth.—The Frank Buckland Reader, edited by R. R. C. Gregory.—A Field full of Wonders, by C. Cheltenham.—Heroines of Real Life, by R. R. C. Gregory.—Heroes of Industry, by F. E. Cooke, and a number of other volumes of a cheap and popular character.

## MESSRS. T. &amp; T. CLARK

announce Selections from the Literature of Theism, by Prof. Alfred Caldecott and H. R. Mackintosh.—The Theology of the Old Testament, by the late Prof. Davidson.—By Nile and Euphrates, by H. Valentine Geere.—The Teaching of Jesus, by the Rev. D. M. Ross.—Outlines of Pastoral Theology for Young Ministers and Students, translated and edited by the late Prof. Hastie.—Faith and Knowledge, by the Rev. W. R. Inge.—Christus in Ecclesia, by the Rev. Hastings Rashdall.—New Light on the Life of Jesus, by Prof. C. A. Briggs.—Descartes, Spinoza, and the New Philosophy, by Prof. J. Iverach.—The

Principles of the Reformed Religions, by the late Prof. Hastie.—and the extra volume of Dr. Hastings's Dictionary of the Bible.

## MR. H. R. ALLENSON'S

books include cheap issues of Immortality, by A. W. Momerle, and Anti-Nunquam, by J. Warschauer.—Memoirs of Dr. Joseph Priestley.—Murmurs and Mottos of a Misanthrope, by Penley Reid.—Thoughts on Presbyterian Union in England and Wales, by E. A. Elias.—Sunshine and Shadow in the South-West, by E. A. Rusher.—and several new editions, including Fifty-two Addresses to Young Folk, by the Rev. J. Learmount.—and Talks to Children on Bunyan's 'Holy War,' by the Rev. Charles Brown.

## WELSH BIBLE EXHIBITION IN CARDIFF.

It was a happy thought to open an exhibition of Welsh Bibles in the largest town in Wales during the centenary year of the British and Foreign Bible Society. Such an exhibition—at all events, on so large a scale—has not previously been held in the Principality, or anywhere else. The proposal came from the Chief Librarian of the Cardiff Public Libraries, Mr. Ballinger, and was heartily endorsed by the Committee. The opening ceremony was held on the 1st of this month, when an inaugural address was delivered by Sir John Williams.

The cases contain 349 copies of the whole or portions of the sacred Scriptures, from the middle of the sixteenth century down to the year 1900. In the first case are shown examples in facsimile of the earliest printed portions of the Bible in Welsh, such as the Lord's Prayer and the Decalogue, translated by Sir John Price of Brecon and printed in London by Edward Whitechurch in 1546; and the Gospels and Epistles, translated by W. S. (William Salesbury), printed in 1551 by Robert Crowley, London. The first original example is a loan by the Swansea Corporation of a good copy of the Psalms in the first edition of the Welsh Prayer Book, translated by William Salesbury and Dr. Richard Davies, London, Humphrey Troy, 1567. Then follows the first New Testament in Welsh, translated by William Salesbury, Dr. Richard Davies, and Thomas Huet, precentor of St. David's, printed in London by Henry Denham, "Anno 1567, Octob. 7." In this edition there are thirty-one single lines to the page, and only the last twelve books, 2 Timothy to the Revelation, are divided into verses. A fine copy of Bishop Morgan's 'y Beibl Cyssegr-lan,' 1588, come next—the first complete copy of the Bible in Welsh. Of this folio edition 500 copies were printed for use in churches only. It is in double columns, and contains the Calendar and Apocrypha. The lectionary is given as in the Prayer Book. It bears the imprint of Christopher Barker, London, 1588. Following this come Bishop Morgan's 'Psalmau Davydd,' of the same date, and the 1603 Metrical Psalter of Capt. William Middleton, showing the metres peculiar to Welsh assonance or *cynghanedd*. The 1620 edition is Bishop Parry's so-called revision of the Bishop Morgan issue of 1588, a large folio printed by Bonham Norton and Joan Bill. Next in order may be noticed the earliest edition of the 'Llyfr y Psalmau,' by Edmund Prys, dated 1621. Its publication with the Book of Common Prayer, and its use of "free metres," mark a turning-point in the history of Welsh psalmody. It is sometimes spoken of as the "Welsh Sternhold and Hopkins." The Bible of 1630 (6½ in. by 4½ in.), which Vicar Prichard endeared to Welshmen by the name of 'Beibl Bach,' was the first people's edition. It is a reissue of Bishop Parry's version, and was published at the expense of Sir Thomas Middleton and Rowland Heylin, two patriotic London Welshmen. It was the first Bible to be bound up with Prayer Book and Prys's Psalms in metre.

At this point we enter on a series of issues which show the efforts that were made in various

directions to meet the popular demand for the Bible in Wales. We find, for example, the 'Testament Newydd,' edited by Vavasor Powell and Walter Cradoc in 1647—another 'Beibl Bach'; the 'Beibl Cromwell,' as it was traditionally named, 1654-6, of which 6,000 copies are said to have been distributed in the Principality by command of the Protector (it is somewhat smaller than the former two editions); the 1672 edition of Stephen Hughes, 'the Apostle of Carmarthen'; the 1690 Oxford edition for use in churches, and known as 'Beibl yr Esgob Llwyd'; the 'Moses Williams Bible' of 1718-17 (the first publication of the Welsh Bible by the S.P.C.K.); the first and second pirated editions of 1741 and 1756, printed without name or place on the title-page, but both from Shrewsbury presses; the tenth and eleventh editions by Richard Morris, of the Navy Office, London, of which 30,000 copies were printed by Bentham of Cambridge and Baskett of London in 1746 and 1752.

A new section begins with the first Bible printed in Wales in 1770. This is the popular Family Bible of Peter Williams, containing a commentary on every chapter, two maps, the Apocrypha, Prys's Psalms, and indexes. It was issued in shilling parts from 1767 to 1770. For use at family prayers its notes and comments were treated with almost as much reverence as the text. This edition was the first of a series extending over the twenty years from 1769 to 1789, when no Welsh Bibles were issued by the King's printers. Most of them came from the press of J. Ross, of Carmarthen. At the end of this period we have the Rev. Henry Parry's folio for use in churches, printed at Oxford. In 1799 the S.P.C.K. again took up the work. This is the edition with which the names of Mary Jones and the Rev. Thomas Charles, of Bala, are associated. In 1806 the British and Foreign Bible Society brought out its first Welsh Bible. This was printed at Cambridge. The order was divided between two firms—Smith and Watts—who ran a neck-and-neck race for priority of issue. Both actually published on the same day—May 6th, 1806—giving the date on the title-page. On May 7th Watts sent out a second edition bearing that date. It is of interest to note that of the 300 examples shown in these cases bearing dates from 1806 to 1900, no fewer than 150 have the imprint of the Bible Society.

This interesting exhibition is to remain open to the public, free of charge, until the autumn. A small catalogue, sold at twopenny, has been published for the use of visitors; but it is intended, before the exhibition is closed, to publish "a book giving a full description of every known edition of the Scriptures in Welsh, with notes as to the editors, patrons, numbers of copies printed, and other information. The volume will be illustrated with facsimiles in the autograph of Bishop Morgan, Bishop Parry, and others, never before available. The price of this volume to subscribers will be five shillings."

As a collection of Welsh Bibles the exhibition at Cardiff is unique, and affords an excellent opportunity for the study of the bibliography of the Principality.

#### COLERIDGE'S "BROTHER" IN WORDSWORTH'S 'CASTLE OF INDOLENCE' STANZAS.

MR. COOPER, in his letter printed in the *Athenæum* of last week, makes a mistake in supposing that Wordsworth, in the 1807 edition of 'The Redbreast and the Butterfly,' "claimed brotherly relationship with an insect." The closing stanza is addressed to the robin:—

What allied thee, Robin, that thou couldst pursue  
A beautiful creature,  
Like the hues of thy breast  
His beautiful wings in crimson are drest,  
A brother he seems of thine own.

The line cancelled is the last, and the word "brother" refers to the relationship between the butterfly and the robin.

Wordsworth says that all men call the robin brother, but he certainly intends no humorous application to Coleridge.

Mr. Cooper thinks that the passage

Noisy he was, and gamesome as a boy;  
His limbs would toss about him with delight,

in 'The Castle of Indolence' poem, "has unmistakable reference to Coleridge," but it is more probable that Wordsworth was thinking of William Calvert (see 'Letters of S. T. C.,' p. 345, note). W. HALE WHITE.

#### THE ROYAL HISTORICAL SOCIETY'S 'TRANSACTIONS.'

THE new volume of this Society's *Transactions* for the past year (N.S. xvii.), which has just been issued, invites the attention of English historical students to more than one subject of general interest. In the first place Dr. G. W. Prothero, in the capacity of President of the Society, reminds us very forcibly in his annual address of the unfortunate blank which still exists in the department of scientific historical bibliography from the year 1485 to our own times. The preceding period has been adequately dealt with in Prof. Charles Gross's masterly work on the mediæval sources and literature. This has now been utilized by Dr. Prothero as a model for that bibliography of modern historical literature which is so urgently needed. But the President of the Royal Historical Society has more than one improvement to effect in the plan of a later bibliography. Perhaps the most noticeable of these improvements on earlier schemes of arrangement is seen in the proposal to place all works within a given section in chronological instead of in alphabetical order. Dr. Prothero's outline of a structural classification (so to speak) of historical works is thoroughly scientific, and no exception can be taken, on theoretical grounds at least, to his proposal to include the British colonies and dependencies as well as the sister kingdoms within the scope of the new bibliography. The question of the geographical area to be covered by the proposed work may, it is true, be necessarily determined on narrower lines by practical considerations, for the task proposed by the President is, as he frankly admits, a heavy one, and may, after all, be destined to be carried through by national rather than imperial enterprise. Whether it would be possible in a work of this sort to deal with the manuscript sources *pari passu* with the development of the existing printed materials may be doubted. In any case it would be desirable to indicate, even in the briefest way, the existence of a vast mass of historical materials which have not hitherto been taken into consideration by general historians of the post-Restoration period of British history. But for these and other aspects of a subject too long neglected we must refer the reader to Dr. Prothero's wise and learned address.

The original historical essays include a notable description of the economy of the Premonstratensian houses in England and of the important information afforded for its study by a MS. register which is now being edited for the Royal Historical Society by Abbot Gasquet. Here, too, we have a notable account of the Royalist and Cromwellian armies in Flanders from the pen of Dr. Firth. This not only supplies the best existing narrative, from the English side, of the actions before Dunkirk and Mardyke, but also affords much valuable information as to the later history of several famous regiments concerned in those campaigns.

Perhaps, however, even greater interest attaches to the publication in the same volume

of four further essays contributed by younger representatives of the new school of original research. In these the subject of the 'Intellectual Influence of English Monasticism' is dealt with by Miss Rose Graham with scholarly precision and keen perception of the points of interest. The remaining papers, contributed by Messrs. R. J. Whitwell, E. A. Lewis, and A. Savine, on the respective subjects of the 'Italian Bankers,' 'History and Commerce in Mediæval Wales,' and the 'Bondmen under the Tudors,' increase the value of a remarkable volume.

#### MOORE LETTERS: AN ERRATUM.

I AM sorry to find a genealogical blunder in my mention of "the nest of young poets." The ladies in question, in addition to the three daughters of William Strutt, were the two daughters of Joseph Strutt, who afterwards became Mrs. Howard Galton and Mrs. Edward Hurt. By a slip I described them as the daughters of George Benson Strutt; but they were living at Belper, eight miles from Derby.

J. C. COX.

#### SALE.

MESSRS. HODGSON & Co. included in their sale last week (which comprised a portion of the library of the late Lord Nugent) the following: Cervantes, *Novelas Exemplares*, original edition Madrid, 1613, 32l. *The Esquisses*: a Farce, privately printed, 1839, with coloured plates by Thackeray, 85s. Martin Chuzzlewit, presentation copy, 13l. 10s. Keats's *Endymion*, 1818, 27l. Apperley's *Life of a Sportsman*, with coloured plates by Alken, 20l. 15s. Hubbard's *Present State of New England*, 1677, 45l. *Annals of the Kingdom of Ireland*, 7 vols., 8l. *Zoological Society's Proceedings*, 1837-61, 15l.; and *The Geologist*, from 185 to 1903, 13l. The four autograph letters from Gray, Walpole, Ashton, and West (referred to in our issue of March 5th) realized 41l., and the original MS. of Macaulay's article on Lord Holland, which appeared in the *Edinburgh Review* for July, 1841, 10l. 10s.

#### Literary Gossip.

THE *Cornhill Magazine* for April opens with a notice of Sir Leslie Stephen by Mr. Frederic Harrison. Mr. Lang writes on the fourth of his 'Historical Mysteries,' D. D. Home, the medium. Articles of current interest are 'The Beginning in the Far East,' by Mr. David Hannay; 'The Whitehead Torpedo,' by Lieut. G. E. Armstrong, R.N.; and 'Thames in Rage of Rain,' by Mr. J. E. Vincent. In 'A City of Magnificent Distances' Mr. H. W. Lucy describes Washington and the President, while Judge Prowse gives his experiences of 'Old-Time Newfoundland,' and Mr. A. I. Shand his 'Memories of the Times.' Poetry is represented by Mr. A. F. Wallis's 'Icarus.'

HENRY SETON MERRIMAN's volume of stories, the title of which has been changed from 'Other Stories' to 'Tomasso's Fortune, and other Stories,' will not be published by Messrs. Smith & Elder till April 12th. At the same time the author's novel 'Flotsam,' which has been transferred to the same firm, will be issued afresh.

AMONG the articles in the April number of the *Independent Review* will be the following: 'The Birds of Paradise in the Arabian Nights,' by Dr. Alfred R. Wallace; 'The Art of Blake,' by Mr. Laurence Binyon; 'The Future of the Anglo-Saxon' (II.), by Mr. Havelock Ellis; and 'Lord Acton at Cambridge,' by Mr. John Pollock.

THE forthcoming number of *Folk-Lore*, in addition to Prof. York Powell's Presidential Address on the Historical Value of Tra-



dition, will include an English version of the remarkable Latin Arthurian romance 'Arthur and Gorlagon,' discovered and edited last year by Prof. Kettredge; Miss Eleanor Hull's 'The Story of Deirdre in its Bearing on the Social Development of the Folk-Tale'; Miss Wherry's 'Wizardry on the Welsh Border'; and the Rev. R. Webb's 'A Witch Doctor's Kit from Magila, East Africa.'

AN early number of *Harper's Magazine* will contain Mr. Abbey's designs for 'Hamlet,' and also an essay upon the play by Mr. Watts-Dunton, in which he tries to show that Goethe's theory—formulated in 'Wilhelm Meister'—that Hamlet is a man of feeble will overweighed by too large an undertaking, will not bear critical analysis. He contends, on the contrary, that Shakespeare, in delineating the character, followed largely upon the lines of Saxo Grammaticus, who represents the prince as a practical and sagacious man, baffled by conflicting evidence as to his father's murder. He further advances the theory that Hamlet and Macbeth are in character considerably akin, and that some of the speeches put into the mouth of the latter would have been more appropriately used by the former.

CANON MOORE and Dr. Paget Toynbee are engaged upon a third edition of the Oxford Dante, which it is hoped will be a considerable improvement on its predecessors. The text of the 'Convivio' has been carefully revised by Dr. Moore, who has been able to introduce a number of emendations based upon his collation of the MSS. The two most important MSS. of the 'De Vulgari Eloquentia' (which are available in reproductions) have been collated afresh by Dr. Toynbee with Prof. Rajna's critical text, whereby numerous errors and misreadings have been eliminated from the Oxford text. The 'tenzone' between Dante and Forese Donati, the genuineness of which is now admitted by Dante experts, will be included for the first time. The revision of the text of the 'Questio de Aqua et Terra' has been undertaken by Dr. Shadwell, to whom and to Dr. Moore is chiefly due the rehabilitation of this long-neglected treatise. Finally, Dr. Toynbee's index, the only one of its kind, has been once more revised and supplemented. The demand for a third edition within ten years is a most satisfactory proof of the popularity of the Oxford Dante, which has taken its place as the standard edition of Dante's works, not only in England and America, but also on the Continent.

DR. COURTNEY STANHOPE KENNY has completed a 'Selection of Cases on the Law of Tort' for publication by the Cambridge University Press. The work is in the printer's hands, and it is hoped that it will be possible to publish it during the coming season.

THE name of the author of the book on 'Commercial Travelling' announced last week should have been given as Algernon, not Herbert, Warren. Mr. Warren contributed to our columns in 1902 an interesting article on coral and the 'Codice Coralino.'

MR. JOHN MORLEY has definitely abandoned the writing of the 'Life of

Chatham' in the series of "Twelve English Statesmen." The volume has been undertaken by Mr. Frederic Harrison, and it will probably appear in the course of next year.

THE annual general meeting of the Booksellers' Provident Institution last Thursday week was a great success. Under the control of Mr. Longman and other officers the society has made memorable advance, and now occupies a secure position.

PROF. ALBERT SMYTH is about to visit England in search of unedited materials for a complete edition of the writings of Benjamin Franklin, to be published simultaneously in England and America in January, 1906, on the 200th anniversary of Franklin's birth. It will be in ten volumes, and will be published by the Macmillan Company.

MESSRS. SMITH, ELDER & Co. will publish immediately 'Dwala: a Romance,' by Mr. George Calderon, the author of 'The Adventures of Downy V. Green.' 'Dwala' gives us a further taste of the author's humour, satirizing some aspects of social pretension.

MESSRS. SOTHEY, WILKINSON & HODGE will include an uncommonly interesting lot of Shakspeareana in their six days' sale of books and manuscripts beginning on April 18th. Included is a copy of Rastall's 'Collection in English of the Statutes now in Force,' 1598, with the autograph "Wm. Shakspeare" written longitudinally on the outside margin of the fifth leaf. How far this signature may be taken as genuine remains to be seen. There are several copies of the folio edition of Shakspeare; a very good copy of that excessively rare book 'England's Helicon,' by John Bodenham, 1600; and a number of seventeenth-century Scotch, Irish, and other editions of Shakspeare's various plays, which, it may be added, have little critical value, though of interest to the bibliographer.

THE executive committee of the Lecky Memorial have decided that the most suitable recognition of him would be a bronze statue by an eminent artist on some site within the precincts of Trinity College, Dublin. Trinity College have undertaken to provide a suitable site, and 700*l.* has already been raised towards the 1,500*l.* which will be required for the statue.

MRS. STOPES writes:—

"Might I be allowed to make a note on one sentence of your review of Mr. Collins's 'Studies in Shakspeare'? 'The Comedy of Errors' echoes Plautus, the "Rape of Lucrece" the "Fasti" of Ovid, neither of these sources being available in translations at the time so far as is known." We do know that 'on June 10th, 1594, Thomas Creede entered for his copie the booke entituled Menæchmi, beinge a pleasant and fine conceyted Comedye taken out of the most excellent wittie Poet Plautus, chosen purposely from out the rest as being least harmful and most delightful' ('Stat. Reg.'). And that was more than six months before the 'Comedy of Errors' was played. I may add that there is a clue which guides one to Shakspeare's study of the classics. Find the name of the printer of the volume. Shakspeare rarely touches any text not printed by Vautrollier, or by Richard Field, his apprentice, son-in-law, and successor, who was son of Henry Field, of Stratford-on-Avon, the friend of John Shakspeare. This firm, with their two printing

presses and six foreign journeymen, had a monopoly of printing certain classical books, among them Ovid, of whose works they had brought out a revised edition shortly before Shakspeare commenced work on his poems."

NEIL MUNRO will contribute an appreciation of George Meredith to one of the early issues of *Britannia*.

THE 'Voyages' of Jacques Cartier, Sieur de Limonlieu, the French discoverer who first sailed up the St. Lawrence, have been translated from the original manuscripts in the Bibliothèque Nationale and the British Museum, and will shortly be published by Dodd, Mead & Co., of New York. The editor, Dr. James P. Baxter, President of the New England Historical Society, contributes a memoir of the Canadian pioneer, and the work will have, in addition to his notes and an illustrated index, a glossary of Indian words.

A CORRESPONDENT writes:—

"I notice that a fortnight ago Mr. Kennedy was described as the inventor of the patent book indicator. This is hardly accurate. I may say that the first library indicator is claimed by America, the next by Liverpool, and that there were others prior to Mr. Kennedy's, but the one in general use, which in London and the suburbs alone will be found in seventy public libraries, and in some hundreds in the United Kingdom and abroad, is not the one designed by Mr. Kennedy."

COUNT JOACHIM MURAT, whose death is announced this week, was a politician rather than a literary man, but his literary abilities were of no common order. In 1856 he published 'Le Couronnement de l'Empereur Alexandre, Souvenirs de l'Ambassade de France,' in which he himself took part. He also wrote a number of society comedies, &c., which were acted by artists from the Théâtre Français. The Count was the grandson of the elder brother of the King of Naples, and was born in Paris on December 12th, 1828; he died at his château of Bastide-Murat.

THE Parliamentary Papers likely to be of the most interest to our readers this week are the Report of the Committee of Council on Education in Scotland (2*½d.*); Education Reports for the Southern and Northern Divisions of Scotland (2*d.* each); Scotch Education, Code of Regulations for Continuation Classes (2*d.*); Report of Mr. F. H. Dale on Primary Education in Ireland (11*d.*); Annual Statistical Reports for the Universities of Glasgow and Edinburgh (2*d.* each); and Annual Report on the Finances of the University of Edinburgh (1*½d.*).

## SCIENCE

*The Nile Quest.* By Sir Harry Johnston. (Lawrence & Bullen.)

THE Nile Quest is at least three thousand years old, and the literature dealing with it is voluminous. To summarize it in three hundred odd pages might have seemed an impossible task, yet Sir Harry Johnston has succeeded not only in doing this, but also in producing a story of such interest that few are likely to lay it down unfinished. This is due to the wide interests—geographical, zoological, and human—which he brings to his task, to his judicious use of extracts

from explorers' own narratives, and to his frank and hearty admiration for the men whose gallant deeds he recounts. Once only do we come upon an ungenerous sentiment—in the passage where he calls upon the French, *if ever* (the italics are ours) they occupy the district of Ghat, to avenge the treacherous murder of Alexandrine Tinne, committed nearly forty years ago.

The basin of the Nile includes more than a million of square miles, the varied character of which is thus described:—

"On the north there is the oldest country in the world, so far as history goes, Egypt with its ten millions of Egyptians, Arabs, Europeans and Nubians; its cotton and wheat, maize, barley, beans, sugarcane, dates, rice and clover; its petroleum, gold and emeralds in the eastern desert, and its alum and soda in the Libyan wastes; Egypt, with its European or Mediterranean fauna and flora. Then comes Nubia, producing little at present but fierce men of mixed Hamitic, Semitic, and negro blood; then the richer countries of Darfur, Kordofan, Sennar, Bogos, Kasala, and Galabat. Here there is no lack of trade goods, copper, camels, asses, and, above all, acacia gum. The vegetation in these lands is no longer that of the Mediterranean. It is African. On the hills above 3,000 feet, appear dracaenas and euphorbias. In the lowlands there are baobabs, acacias, giant fig trees, wild date palms, and the branching hyphæne. Here begins the great fauna of Africa, baboons, elephants, antelopes, lions, zebras,.....giraffes..... Farther south comes the influence of the regular equatorial rains. The steppe gives place to grasslands, and above all to marshes.....In these marshes swarm the hippopotamuses long banished from Egypt proper.....Yet away beyond the marshes, marshes which are really hidden lakes and rivers with false banks of floating vegetation, is a grassy country dotted with stony hillocks and inhabited by naked Nile negroes. They are cattle keepers, and their vast unseen herds beyond the marsh lands breed and send forth periodically for the devastation of Africa those cattle plagues which recur at intervals of a few years. To the southwest of Marshland begins an attractive, even beautiful parklike country, of rolling, grassy downs, interspersed with fine trees of ample foliage, with belts of forest along the rivers. Beyond the parklands rises that tremendous tropical forest which passes thence uninterrupted over the water parting into the basin of the Congo.....To the immediate south of the marshy country appears more parkland on either side of the Mountain Nile. Beyond this parkland is the great area of marshes between the Victoria Nile and Mount Elgon. North of Elgon the parkland becomes more arid. East and west of the Victoria Nyanza are beautiful and healthy plateaux, ranging from 6,000 to 10,000 feet in altitude, and suggestive of Europe and the Cape of Good Hope in their vegetation."

The source of the Nile is now known to be the Kagera, which rises almost within sight of Lake Tanganyika, four degrees south of the equator. The Kagera flows through Lake Victoria Nyanza, from which it emerges at Ripon Falls as the acknowledged Nile, and flows by way of Lake Kioga-Kwania to the north end of Lake Albert Nyanza. This lake also receives the waters of what may be called the Albert Nile, which, rising under the name of the Ruchuru on the slopes of the Mfumbiro Mountains, expands to form Lake Albert Edward Nyanza, emerges from it as the Semliki—to use the name given to it by Stanley without native authority—and flows round the western scarp of Ruwenzori into Albert Nyanza. From this lake the united

rivers emerge as the Bahr-al-Jabl, or Mountain Nile, which, at first broad and lake-like, next enters a narrow mountain gorge, where for a hundred miles it is broken into cataracts and rapids. North of Lado it passes through a marshy region, once no doubt a lake on the scale of Victoria Nyanza, to its confluence with the Bahr-al-Ghazal, forming an extensive swamp. Some hundred miles to the east of this confluence, the river, now known as the White Nile, receives its first contribution from the Abyssinian highlands in the Sobat; and at Khartum, three hundred and fifty miles down stream, it unites with the Blue Nile, which, with its tributaries, collects the chief drainage of Abyssinia. Below Khartum its course is too well known to require description.

Rumours of snow mountains and great lakes in the interior of Africa had been current for two thousand years at least before the slow progress of modern exploration was able to verify them. The secret of the Blue Nile, or Abyssinian affluent, known probably to the ancient Egyptians, was rediscovered early in the seventeenth century by Portuguese missionaries, whose work was confirmed and extended in the following century by Bruce, to whose excellent book, often unduly depreciated, Sir Harry Johnston pays a deserved compliment. Attention was next turned to the White Nile, which by the middle of last century had been traced as far as a little south of Gondokoro, beyond which direct advance up stream was hindered by rapids and cataracts. The third period of Nile exploration, with which are connected all the greatest names of African exploration, began about the same time with the discovery, by the missionaries Rebman and Krapf, of the snow peaks of Kilimanjaro and Kenya. This unexpected confirmation of old rumours of snow mountains and great lakes, supplemented by native information on the Zanzibar coast, gave a new direction to exploration, and resulted in the discovery of Tanganyika by Burton and Speke, and of Victoria Nyanza by Speke. Speke was convinced that this great lake was connected with the Nile system, and as Burton was unconvinced he returned to Central Africa, in company with Grant, to verify his conjecture. After almost interminable difficulties and delays they succeeded in reaching Ripon Falls, and then made their way across country to the Nile near its confluence with the Assua, and thence to Gondokoro. On the way rumours had been heard of another lake to the east, which they were prevented by native opposition and misrepresentation from attempting to reach, but which was discovered by Baker in 1864 and named Albert Nyanza. The last important links were supplied by Emin Paşa, who discovered the Semliki, and Stanley, who found Ruwenzori, Albert Edward Nyanza, and the complete course of the Semliki. The details have been filled in by explorers too numerous even to name.

Such are the outlines of the story which Sir Harry Johnston treats with lucidity and charm. Even where his task carries him on to ground of some delicacy, as, for example, in his account of the memorable quarrel between Burton and Speke, he succeeds in being just to all the parties concerned. The

"somewhat acrid conflict" between Beke and D'Abbadie began about 1847, not, as Sir Harry Johnston says, in 1859. Beke might have been credited with fitting out an expedition which was to start from Mombasa to search for the sources of the White Nile, but which never got beyond Zanzibar. Incidentally Sir Harry Johnston supplies a large amount of information on African botany and zoology, and everywhere his narrative has the crispness and precision of a man who is writing of ground familiar to him. We have only one adverse criticism to make. There are innumerable discrepancies between the map and the text, which the editor should not have allowed to pass uncorrected. Thus the text gives the forms Bahr-al-Jabl, Tsana, Assuan, Kilimanjaro, Ankole, &c., against Bahr-al-Jebel, Tana, Aswan, Kilima Njaro, Ankori, in the map; and many names, as, for example, Bahr-al-ziraf, are omitted. These are, of course, minor matters; but uniformity is desirable.

#### SOCIETIES.

ASIATIC.—Feb. 9.—Lord Reay, President, in the chair.—Prof. E. J. Rapson read a paper entitled 'In what Degree was Sanskrit a Spoken Language?' He pointed out that in every country the development of a standard language out of one of its dialects was the result of the political or religious predominance of some particular district. The dialect of this district gradually gained acceptance throughout the whole country as the language of politics, religion, and culture, and when once established it tended to absorb the dialects which were once its fellows. As instances, the development from the Attic dialect of a form of Greek used throughout the Greek world, and the development from the Mercian dialect of England of a language which has gained general acceptance as the standard English, might be quoted. In the same manner the language known as Sanskrit was developed from a dialect prevailing in the North-West of India. The earliest hymns of the Veda were composed in this district; and the dialect of the Kharoshthi inscriptions, which are confined to this district, still retains, some centuries after the form of classical Sanskrit had been finally fixed by the grammarians, the phonetic peculiarities which are characteristic of Sanskrit. That the language with which they dealt was a real, living, spoken language the testimony of the grammarians from about 500 B.C. onwards conclusively proves. But while Sanskrit gained gradual acceptance as the language of culture throughout the whole of Hindustan, the popular dialects continued for some centuries to be used for popular purposes, such as public inscriptions and coin-legende. Eventually, even for such purposes, they were superseded by Sanskrit.—Prof. Bendall and Prof. Rhys Davids also spoke.

MARCH 8.—Lord Reay, President, in the chair.—Mr. F. W. Thomas read a paper pointing out that the analogy between Sanskrit as used in India, and Latin as used in the Middle Ages in Europe, was not exact. Sanskrit was much more closely allied to the dialects of India than Latin was to the languages of Europe. Sanskrit was, therefore, more generally understood. It was, as we see from the Grihya Sūtras, the Jātakas, the epics, and even the Brāhmanas, the language of public rites, domestic ceremonies, education, and science. It was the language of general literature; Pāli and other dialects showed only religious works. The very name meant merely the language correctly spoken, in accord with the Samśkṛas, a well-known technical term in grammar.—Mr. Grierson pointed out that Sanskrit itself has its dialects. Pandits in Kashmir use grammatical forms ignored by Pandits in Bengal. It is the commonest thing to hear a Pandit reading a Sanskrit poem to the people. Not one of them understands it. The plays are in Sanskrit; but they are more nearly operas than plays, and the people understand the language as much as a London audience understands the Italian of an opera. Sanskrit is, and has been, not a mother tongue, but a second language.—Mr. Fleet reminded the meeting that the inscriptions were throughout in the vernacular till a comparatively recent date. Up till that date, then, Sanskrit was not the language



of general cultured intercourse, or else why were not the inscriptions in Sanskrit? They contain all sorts of communications, mostly from kings, but also from private people, and were of course meant to be understood.—Mr. Vaidya and Pandit Krishna Varma also spoke.

**ARCHÆOLOGICAL INSTITUTE.**—*March 3.*—Sir Henry Howarth, President, in the chair.—Mr. R. E. Gooden read a paper by Dr. Russell Forbes on 'Some Recent Discoveries in the Roman Forum, viz., Primitive Sepulchres in the Sacred Way; Cells in the Forum Boarium; Cells on the Sacred Way, and the Pedestal of Domitian's Horse.'—Mr. T. Cato Worsfold read a paper on 'The Serpent Column of the Delphic Oracle.' After describing its present position in the Hippodrome or "At Meidan" in Constantinople, Mr. Worsfold gave an account of how the golden tripod to which this column was dedicated by Pausanias to the god Apollo with a boasting inscription that he alone had conquered the Persians at the battle of Plataea, B.C. 479, and of the indignation aroused in consequence amongst the states whose blood and treasure had contributed considerably to the Grecian success in battle. He then explained the circumstances under which this inscription was erased from the tripod, and how, instead of it, there was engraved upon the Serpent Column itself a list of the Greek states which had helped to vanquish the Persians. Mr. Worsfold also told how the golden tripod was carried away by the Phocians in the Sacred War of 358 B.C., the column being left in the temple, to be subsequently brought by Constantine from Delphi to enrich the city of Constantinople on its completion. In analyzing and describing the inscription of the conquering states, which is still clearly visible on this column, reference was made by Mr. Worsfold to the accounts of it by the early Byzantine writers, and also by later authors of the Middle Ages and of the eighteenth century. Details were then given of the condition of the column when the earth around it was removed by Sir Charles Newton at Constantinople after the Crimean War, and as to the manner in which the objections that have been made to its authenticity have been all dispelled, leaving no doubt about the actual identity of the column, which Mr. Worsfold pointed out was one of the most interesting relics of the past in existence, being associated with Pausanias the Lacædæmonian, Themistocles, Xerxes, Aristides, Mardonius, Constantine, and others amongst the leaders of men, whilst Herodotus, Pausanias the topographer, Plutarch, Diodorus Siculus, Eusebius, and other historians had found it as interesting in the past as those who saw it in the Hippodrome to-day.

**INSTITUTION OF CIVIL ENGINEERS.**—*March 15.*—Sir W. H. White, President, in the chair.—The Papers read were 'The Use of Cement Grout at the Delta Barrage in Egypt,' by Major Sir R. Hanbury Brown, and 'The Barrage across the Nile at Asyût,' by Mr. G. H. Stephens.

**SOCIETY OF ARTS.**—*March 14.*—Mr. Bertram Blount delivered the second of his course of Cantor Lectures on 'Recent Advances in Electro-Chemistry.'

*March 15.*—Sir George Birdwood in the chair.—A paper on 'Recent Developments in Devonshire Lace-Making' was read before the Section of Applied Art by Mr. Alan S. Cole, who illustrated his paper with a series of lantern-slides.

*March 16.*—Prof. J. M. Thomson in the chair.—A paper on 'Artificial and other Building Stones' was read by Mr. L. P. Ford, and was followed by a discussion.

**SOCIETY OF BIBLICAL ARCHÆOLOGY.**—*March 9.*—Mr. Legge gave an account of the recent controversy between Prof. Petrie, Prof. Sethe, and Dr. Naville as to the identification of the kings whose tablets have lately been discovered, at Abydos and elsewhere, with those in Manetho's lists. Although he gave full credit to Prof. Petrie for the services rendered to science by the latter's work at Abydos, he contended that the whole of his identifications practically turned upon the identification of Aha with Menes. He summarized Dr. Naville's arguments against this identification, and stated that he found them conclusive, although he did not see his way to adopt Dr. Naville's counter-identification of Aha with Kaiechos, the second king of the second dynasty. He also warned his hearers that the matter was likely soon to be decided, either by Mr. Garstang's excavations at Negadah, or by those ordered by M. Maspero at Sakkarah, or even by the publication of the tablet which M. Amélineau has stated he is keeping back, and which, according to him, authoritatively settles the succession of the kings of the early dynasties.

**MATHEMATICAL.**—*March 10.*—Dr. E. W. Hobson, V.P., and temporarily Prof. Elliott, V.P., in the chair.—Mr. S. T. Shovelton, was elected a Member.—The following papers were communicated: 'On Inner Limiting Sets of Points in a Linear Interval,' by Dr. E. W. Hobson.—'Illustrations of Modes of Decay of Vibratory Motions,' by Prof. A. E. H. Love.—'The Unique Expression of a Quantic of any Order in any Number of Variables, with an Application to Binary Perpetuants,' by Mr. P. W. Wood.—'The Derivation of Generalized Bessel Coefficients from a Function analogous to the Exponential,' and 'Transformation of Generalized Legendre Functions,' by the Rev. F. H. Jackson.—and 'Singularities of Functions determined by Taylor's Series,' by Mr. H. M. Macdonald.

#### MEETINGS NEXT WEEK.

- Mon.** Surveyors' Institution, 4.—Discussion on 'British Timber and its Uses.'  
— Society of Arts, 8.—'Recent Advances in Electro-Chemistry,'  
— Lecture III., Mr. B. Blount. (Cantor Lectures).  
— Geographical 8.—'The Swedish Antarctic Expedition,' Dr. O. Nordenskiöld.  
**Tues.** Society of Arts, 4.—'Cotton-Growing in the British Empire,' Mr. A. Emmott.  
— Royal Institution, 5.—'The Doctrine of Heaven and Hell in Ancient Egypt,' Lecture II., Dr. E. A. Wallis Budge.  
— Institution of Civil Engineers, 8.—Discussion on 'The Use of Cement Grout at the Delta Barrage in Egypt' and 'The Barrage across the Nile at Asyût.' Papers on 'Lowering the Nile of the Hamsden Dock, Barrow-in-Furness,' Mr. L. H. Saville; 'Burntisland Harbour: Construction of the East Dock,' Mr. R. Henderson.  
**Wed.** Geological, 8.—'The Discovery of Human Remains beneath the Sialaguite Floor of Gough's Cavern, near Cheddar,' Mr. E. N. Davies; 'The Moine Geoclases of the East Central Highlands, and their Position in the Highland Sequence,' Mr. G. Barrow.  
— Society of Arts, 8.—'The Rural Housing Question,' Mr. T. Bece Phillips.  
**Thurs.** Royal, 4.  
— Royal Institution, 5.—'Shakespeare as Contemporaries Know Him,' Lecture II., Mr. Sidney Lee.  
— Institution of Electrical Engineers, 8.—'Direct-Reading Measuring Instruments for Switchboard Use,' Messrs. K. Edgecombe and F. Fung.  
— Society of Antiquaries, 8.  
**Fri.** Institution of Civil Engineers, 8.—'The Relative Advantages of Continuous and Alternating Current for Traction Purposes,' Mr. J. M. Kennedy. (Students' Meeting).  
— Royal Institution, 9.—'Liquid Hydrogen Calorimetry,' Prof. Dewar.  
**Sat.** Royal Institution, 3.—'The Life and Work of Stokes,' Lecture VI., Lord Rayleigh.

#### Science Gossip.

WE are sorry to hear of the death on March 5th of the Rev. Edward Bell. Mr. Bell published through Mr. Grant Richards some eighteen months ago a work entitled 'The Primrose and Darwinism,' under the *nom de guerre* of "A Field Naturalist, M.A. Cambridge." It was a work showing both careful observation and ability, suggesting modifications in Darwin's theories of the fertilization of flowers.

A NEW small planet was discovered by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg, on the 4th inst. It is still uncertain whether one registered on a photographic plate by Mr. Dinwiddie at the Naval Observatory, Washington, last December, is new or identical with a planet detected and imperfectly observed in 1898.

M. CHOFARDET communicates to No. 3933 of the *Astronomische Nachrichten* the results of a number of observations of small planets obtained with the equatorial *coudé* at the Besançon Observatory, which was founded about twenty years ago, and afterwards placed under the directorship of Prof. Gruy, being intended chiefly for university students.

WE have received the eleventh edition of Mr. Lynn's 'Remarkable Comets,' in which the information is brought up to the date of last month.

#### FINE ARTS

*The German and Flemish Masters in the National Gallery.* By Mary H. Witt. (Bell & Sons.)

THE Exhibition of Flemish Art at Bruges gave so many opportunities for the comparative study of the painters of the Netherlands, and aroused so much enthusiasm for research, that in a few years our whole outlook has been changed. The authorities of the National Gallery have, however, so far taken no notice of these advances in our

knowledge—the old labels, the old attributions, remain; even the schools are not properly distinguished, so that pictures recognized as Flemish continue to appear as German works in the German gallery. Those who have no time to keep abreast of recent researches have consequently had no chance of making a profitable use of our National Collection, and Mrs. Witt's book is to be welcomed as a very useful guide to the Gallery, and incidentally as a clear and reasonable statement of the main outlines of the history of Flemish and German painting. What is wanted in such a guide is, in the first place, a statement of all that recent research has definitely ascertained, and, secondly, of such guesses and suggestions as come from well-qualified critics, with a clear statement of their hypothetical nature; and in carrying out this scheme Mrs. Witt has shown great industry and intelligence. There are, of course, many points on which a difference of opinion is permissible, especially in regard to a collection like that of the National Gallery, where there happens to be a peculiarly large number of puzzling and curious works. It is, perhaps, these disputable points that are most interesting, and to these we may best give our attention, without wishing to obscure the fact that in the main Mrs. Witt's opinions are scholarly and judicious.

In her account of the origins of Flemish painting Mrs. Witt adheres to the view of the miraculous emergence of Hubert van Eyck, who, she declares, had "no predecessors worthy of the name." This is surely an overstatement. What is new in his work, its marvellous realization of natural form, makes its appearance at the same moment in the work of the Limbours and Pisanello; but it was a new movement grafted on a great and accomplished tradition of painting, and Broederlam, who preceded John van Eyck as Court Painter to the Duke of Burgundy, was already a great artist, as his retable at Dijon amply demonstrates; while much of the peculiar greatness of Hubert's work is due to his adherence to the earlier tradition. Still less can we agree with Mrs. Witt in her support of the old view of the importance of the Van Eycks' technical innovations. She says their discovery of a purer oil and a quick-drying varnish "worked a revolution, raising painting from a minor and subordinate craft to the dignity of a great and independent art." There is, of course, a probability that the Van Eycks made some technical discoveries; but not only were most of the early German pictures and Broederlam's altarpiece already painted in oil, but Broederlam's painting, at all events, shows that the technique was perfectly mastered, and that there was no room left for any revolutionary discovery. The reason why the Van Eycks' name has been associated with great technical discoveries is probably that Van Eyck was synonymous in Italy with Flemish painting, and that in Italy such methods were new and astonishing.

In her account of Petrus Christus, Mrs. Witt says that we may assume with some certainty that he was a pupil of Jan van Eyck, an assumption on which Mr. Weale has thrown grave doubt. She might perhaps have added the interesting point that Antonello da Messina's art shows evident

signs of the influence either of Petrus Christus or the very nearly allied master of the Duke of Anhalt's 'Calvary.' Our author seems to us to disparage unduly the 'Ecce Homo' (1083) with a gold background, which, we think, is nearer to Van der Weyden and altogether a better work than the free copy of Van der Weyden's 'Ecce Homo' which hangs opposite to it.

Mrs. Witt goes fully into the question of Jacques Daret, and attributes to him no fewer than four pictures, with a further addition of a copy of a lost original by him. It seems to us that Daret is here made responsible for too much, and that more than one artist of the Tournai School must have been concerned in the large number of pictures attributed to him. Mr. Salting's 'Madonna,' now at Burlington House, sets a standard which only a small proportion of these reach. The Aix and Dijon pictures are unmistakably by the same hand, and inspired by the same strange and unmistakable imaginative power, but the series of pictures of which the 'Magdalen Reading' in the National Gallery may be taken as typical appear to us to indicate a distinctly inferior talent, a man with more commonplace ideas and a different feeling for colour. 'The Death of the Virgin' in the National Gallery has undoubtedly the strongest points of likeness with Mr. Salting's picture, but here again the feeling is very distinct. The agitated draperies, the vivacity of the movements, the accented light and shade, all give one the idea of a less sombre and less restrained temperament. Is it inconceivable that this may be a very youthful work of Hugo van der Goes, under the influence of Daret? Of all the works in the National Gallery the only one which seems to us to have a strong likeness to Daret's characteristic feeling for form and colour is the portrait of 'A Man and his Wife,' formerly ascribed to Van der Weyden. *A propos* of Hugo van der Goes, Mrs. Witt says that his 'Nativity' in the Uffizi is, after the Ghent altarpiece, the largest picture produced in Flanders in the fifteenth century. She has surely forgotten Van der Weyden's 'Last Judgment' at Beaune.

With regard to Dirk Bouts the very interesting question is raised as to the authorship of the 'Entombment' (664), one of the finest and most moving compositions which Flemish art produced. If this be, as she says, by Bouts, it ought at least to be noticed that it is separated by a very wide gulf from all the other works of his which we know—separated, too, by such essential and profound differences in the mode of conception, in the sentiment, and, above all, in the composition, as to make the minuter formal likenesses to his works rather dangerous clues to follow. What strikes one most in this picture is the great originality of the design, the long harmonious lines of the draperies, the ease and naturalness of the poses, and the unusually beautiful arrangement of the compact group of mourners round the tomb. What strikes one most in all Dirk Bouts's work is his total incapacity to group two figures, or even two objects, agreeably or naturally, or with any idea of pictorial subordination. Mrs. Witt provisionally attributes the beautiful and curious picture of

St. Giles with the wounded hind to Jan Mostaert. With regard to this, one must say that if Mostaert is to be identified with the "Maitre d'Oultremont" the attribution is impossible. The idea that this is not a pure Netherlandish work, but from the Valenciennes School, perhaps deserved mention. The technique is certainly unlike that practised in the Low Countries, and the handling is looser. We cannot help wishing, by-the-by, that the author had reproduced the companion panel of the diptych, which is not easily accessible nor often seen.

Our knowledge of Patinir is still so vague and indeterminate that one can well understand Mrs. Witt's somewhat slight treatment of his works, but, on the other hand, the National Gallery is so rich in things of his school that we should have welcomed some attempt to isolate his personality. If, as we may suppose, the two large and important pictures of the 'Visitation' and 'Flight into Egypt' are his, we have evidence of a powerful and distinct personality, with a strange and extremely fine sense of colour and a unique feeling for landscape—a feeling, moreover, which has only superficial and accidental points of contact with that shown in the works of Gerard David. Judging by this standard, we should be inclined to refuse to the master himself almost all, if not all, the other works attributed to him. In the first place, we cannot accept, as Mrs. Witt does, his collaboration in the landscape of Quentin Matsys's 'Crucifixion.' The violet tone of the distant blues, and the more delicate, less solid handling, suggest to us Matsys himself. Nor can we accept as his the delightful landscape of a 'Winding River' (1298). M. Hulin has suggested with regard to this that it may be by Cleen Hansken, the author of Sir Kenneth Muir Mackenzie's little predella piece of St. Peter walking on the waters. Nor, again, can the 'St. Agnes adoring the Infant Christ' be by him, though it is a picture of such singular beauty that one would willingly attribute it to some well-known name. In any case, we think Mrs. Witt tends to underrate the artistic merit and the originality of Patinir's work. Another painter who scarcely gets justice from her is the older Teniers, who seems to us to have had a purer artistic aim and a more distinguished feeling for landscape composition than his too brilliant and facile son.

We have left, however, no space to deal fully with Mrs. Witt's treatment of the later Flemish School, and, indeed, we think her book would have gained in unity and completeness had she confined herself to the primitives. Seventeenth-century Flemish art is so separate, so opposed in its aims to the earlier traditions, that it would have been well, perhaps, to treat it in a separate volume, with a good deal more by way of introduction to help the unlearned to adjust their vision. As it is, the author's interest appears to have flagged by the time she had finished the primitives, and the labour of carrying to its conclusion a too extensive scheme becomes apparent. This comes out in a tendency to florid writing—"Iron must have been the nerve, cool and swift the hand"—which is to be deprecated. Two other criticisms we may make in the hope that they may be

useful in a future edition: first, that in the table of pictures at the end the page on which the picture is discussed should be indicated, and, secondly, that reproductions should be given of the less-known and less-accessible pictures. All the pictures have been photographed for Sir E. Poynter's catalogue, but of a large number of interesting works no separate reproductions are to be bought.

In pointing out as we have alternative views to those put forward by the author, we do not wish to lose sight of the unusual care and thorough knowledge of the subject which her book displays. It is the best guide-book that has yet appeared on any section of our National Collection.

#### A RECENT EXHIBITION OF MINIATURES BY JOHN SMART.

THE Loan Collection of Miniatures at the Amateur Art Society's annual exhibition, which this year was held at 66, Ennismore Gardens, emphasizes once more the great value of such shows, especially when, as in this case, they draw upon collections otherwise inaccessible to the public, and bring together a representative display of works by the less-known masters of the English school of miniaturists. The painters chosen this year were George Engleheart and John Smart, and a unique opportunity was thus afforded for comparing these two masters.

Engleheart's miniatures far outnumbered those by Smart, and included some remarkably fine specimens from the collections of Mr. Salting, Mr. Pierpont Morgan, Mr. Philip Stanhope, Lady Bathurst, Mrs. Rodwell, and many more, and, most important of all, the wonderful collection belonging to the artist's great-nephew Sir Gardner Engleheart, which has never been exhibited before, and in which this most prolific and charming painter is seen in almost every phase of his development. The life and works of George Engleheart have already been exhaustively dealt with in the admirable biography published in 1902, and I therefore turn to the less-known, but far greater artist John Smart, to whom tardy justice is at length being done, for collectors have long felt, what Dr. Williamson, the author of the Catalogue, has put into words, that he was the greatest miniature painter of the eighteenth century.

In many of his works he comes astonishingly near to the manner of the French enamellers, but the exquisite finish of surface and flatness of tint which they accomplished by the "amalgamating influence of the kiln" he achieved with his brush alone, and no other English miniaturist, with the exception of Ozias Humphry, has in this respect ever approached so nearly to those masters of their craft. It is greatly to be regretted that some work by this last-named painter, the only other exponent of these methods, should not also have been included.

With all his extraordinary finish, Smart never becomes paltry or stoops to over-elaboration of detail. His miniatures always strike the right note, for he had the true instincts of the portrait painter. His knowledge of human nature, his perception of the character and psychological qualities of his sitters, were as true and unerring as his grasp of technical subtleties.

Little is at present known of his history. The Catalogue sums up the main points. From certain references in the papers and letters of Richard Cosway, it is to be inferred that Smart was a pupil of that painter. The testimony of Smart's own works in the present exhibition seems, however, to offer a serious contradiction to this statement, if it means that Smart was actually taught by Cosway when he was learning his art. Apart from the fact that Smart was but a year younger than Cosway, and a painter of far greater individuality than his supposed



master, his earliest portraits here exhibited show not the slightest connexion with Cosway, and it is only at a much later period, after 1780, when Smart had been exhibiting his work for close upon twenty years, that he appears suddenly to have succumbed to his influence.

The closeness of his intercourse with the Cosways at this date is proved by his charming portrait of Mrs. Cosway of 1784 (No. 35, Collection of Mr. Salting), and by several other beautiful examples in the exhibition. Cosway's style being greatly in vogue at this period, Smart evidently modified his own manner to suit the prevailing taste; but by collectors his pre-Cosway work will be preferred as the most characteristic. As to Cosway's allusions to him as his pupil, it is only in accordance with what we know of the inordinate vanity of that charming but superficial painter that he should have endeavoured to pose as the master of one who, he must have felt, was his superior in art, though he always refers to him in terms of condescending patronage.

The first work exhibited by Smart was, according to *Portrait* ('Hist. of Miniature Art,' p. 120), of 1762; the earliest works in the present exhibition are of 1767, and some (for example, two belonging to Miss Agneta Cocks) are still cold and formal in conception; but all have a very decided character of their own, which is wholly unlike Cosway. Much more attractive than the two just named are the very dainty miniatures of an unknown lady (No. 1 from the same collection) in a light blue lace-trimmed dress, the exquisite portrait of Mrs. Kilner (No. 3), with hair like drifted snow, the delicately painted portrait of a gentleman (No. 28, Lord Hothfield), and others. In all these we have the same enamel-like technique, with great delicacy of surface, but characterized by a certain timidity of handling. They pave the way to the works of the early seventies, by which date the painter is absolutely sure of his methods, and produces work which for delicacy of surface and detail, accurate draughtsmanship, and supreme power of characterization has never been surpassed within the restricted limits of miniature art. To this period belong the Lady Clive (No. 31) and the far more beautiful Anne Brograve, a very dignified lady, about whom the Catalogue furnishes no information as to pedigree or date. The miniature is certainly a product of this period of about 1770, and one of the most admirable examples of that date at present known. Very fine, but less perfectly preserved, is the beautiful Henrietta, Countess of Powis, of 1775, lent by Miss Florence Beare, who contributes other notable examples not in the Catalogue. Further, we have the portrait of Mrs. Russell, perhaps one of the most enchanting of all here, radiant in expression, exquisite in detail, and in an admirable state of preservation; Mr. Salting's two wonderful portraits of unknown ladies, in all of which Smart adds to his other merits a remarkable feeling for colour; and many more, covering the period from 1770 to the time of his departure for India. The miniatures of his Indian period, of which the exhibition contains some very good examples, are nearly all inscribed with an *I*, in addition to the usual signature and date. The chronology of Smart, it may be noted, presents no difficulties, for he was obliging enough to sign and date nearly all his works.

Mr. Pierpont Morgan's miniatures date from 1781 to 1786, and comprise, among others, the admirable portrait of Sir Charles Oakley and his piquant and fascinating wife (both are of 1786, and in both the wide range of Smart's powers in characterization is again strikingly set forth); and the very carefully painted 'Dr. Anderson,' from which, according to the Catalogue, Schiavonetti's engraving was executed. It must be admitted that some other miniatures in this case, lent by the same owner, were unworthy of exhibition.

One of the largest contributors of works by Smart was Mr. E. M. Hodgkins, whose miniatures range from 1770 to 1802, and include the portrait of the artist and that of his son John Smart the younger.

Not the least interesting case in the exhibition was that containing some of John Smart's drawings, which were all formerly the property of the artist's sister, and came into the possession of their present owners through Miss Mary Smirke, to whom Miss Smart had bequeathed her brother's drawings. A series of water-colour sketches for miniatures, of the utmost delicacy and refinement, were lent by Mrs. Lange, who also contributed a series of pencil drawings by John Smart the younger. The Rev. J. F. Jemmett sent a bound volume of drawings, which was open at the page containing the profile portrait of John Dighton, the artist's grandson, who died in 1810 at the age of seventeen; according to the inscription on the page the portrait was taken only a few days before the death of the young man. The work is one of extraordinary beauty and finish, and the owner is to be congratulated on the possession of a volume which doubtless contains other works as fine in quality as the John Dighton; but it was tantalizing that all the remaining pages of this fascinating volume should have been inaccessible to the student.

F.

## VINCENZO BENVENUTI.

124, Cheyne Walk, Chelsea, March 10th, 1904.

THIS well-known architect died in Rome on February 29th, aged forty-six years, and will be best remembered by his connexion with the recent excavations in the Roman Forum, now progressing under the supervision of Cavaliere Boni.

My friend Signor A. Piceller writes to me from Perugia that "his death from pneumonia was rapid, and unexpected as a thunderbolt." Foligno is (I understand) not only the city where his labours abound, but is also the place of his birth, and several of its old churches supply proofs of his architectural skill in their restoration. He held an important position in the Accademia delle Belle Arti of Perugia, and officiated as a Director on the Board of Trustees for the Preservation of Ancient Monuments in Umbria.

Early in life he published a little brochure entitled 'L'Antica Roma Riedificata,' and he has left behind him a long series of precious architectural drawings of ancient buildings in Narni, Spoleto, Bevagna, Spello, and Foligno—all of them historic cities I have seen and knew well of old.

Probably his latest task was a study for the rebuilding of the façade of the Duomo at Foligno, designed during the brief leisure moments spared from his work at the excavations in the Forum at Rome.

WILLIAM MERCER.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 9th inst. the following etchings and engravings. By Whistler: Putney Bridge, 25*l*.; The River, 30*l*. By Sir F. Seymour Haden: Shere Mill Pond, 27*l*. By Reynolds: Duchess of Rutland, by S. Cousins, 32*l*. After Meissonier: 1806, by J. Jacquet, 64*l*.; Les Renseignements, by A. Jacquet, 44*l*.; Partie Perdue, by F. Bracquemond, 42*l*.

At the sale of the collection of the late Mr. Walter Dunlop on the 12th inst., Millais's *Caller Herrin* brought 1,680*l*.; Phillips's *Water-Drinkers*, 997*l*.; Rossetti's *Bower Meadow*, 840*l*.; and W. Müller's *Dance at Xanthus*, 315*l*. Among the water-colours, Turner's *Whitehaven* realized 535*l*.; while *Hatfield Castle* fetched only 52*l*. Other drawings: Bonington, *The Old Port of Caen*, 157*l*.; Holman Hunt, *The Young Lantern-Maker of Cairo*, 173*l*.; Rossetti, *Morning Music*, 161*l*.; The *Annunciation*, 120*l*.; Stanfield, *Trent*, 56*l*.; P. de Wint, *A View near Ambleside*, 246*l*.; A *Landscape*, with ploughman and horses, 173*l*.

The following works were sold on the same afternoon. Drawings: Birket Foster, *Waiting at the Stile*, 73*l*.; Bolton Abbey, 68*l*.; Turner, *St. Martin's Precipice*, Innsbruck, 60*l*.; A. Mauve, *Two Cows at a Stream*, 94*l*.; Whistler, *Waiting for the Fishing-Boats*, 99*l*.; Pictures: E. Nicol, *The Lease Refused*, 390*l*.; Good News, 252*l*.; Sunday Morning, 204*l*.; A Lee Shore, 210*l*.; E. Verboeckhoven, *Ewes and Lambs near the Coast*, 246*l*.; B. W. Leader, *Summertime*, 173*l*.; North Wales, 131*l*.; P. Graham, *Wind and Rain: a Storm in the Highlands*, 441*l*.; H. W. B. Davis, *A Siesta*, 162*l*.; W. D. Sadler, *The Christening*, 115*l*.; L. Deutsch, *The Guard*, 252*l*.; Millais, *Time*, 152*l*.; F. Viney, *An Offering to Cupid*, 131*l*.

## Fine-Art Gossip.

THE Royal Society of British Artists opened their season at their galleries in Suffolk Street yesterday.

TO-DAY we are invited to the private view of Mr. Holman Hunt's new painting of 'The Light of the World.'

MESSRS. SHEPHERD have now on view at 27, King Street, St. James's Square, their annual exhibition, which consists of works by early British masters and modern painters.

WE regret to note the death of Mr. Erskine Nicol, R.S.A., the well-known Scottish artist. Born at Leith in 1825, Mr. Nicol, after a few years of hard work and arduous struggle in Edinburgh, went to Dublin, and there gathered material for those pictures of Irish life and character with which his name is chiefly associated. He returned to Edinburgh after an absence of four years, and became a regular exhibitor at the R.S.A. exhibitions. His pictures were very popular, and engravings of them met with a ready sale on both sides of the Atlantic. Among his best-known works are 'Donnybrook Fair,' 'Toothache,' and 'Paying the Rent.'

ON Saturday last M. Carolus Duran was elected to the Académie des Beaux-Arts in succession to Gérôme, and there can be no doubt as to the new member's claims to this honourable distinction. M. Duran, who is, perhaps, the most distinguished of French portrait painters, was elected by twenty votes to nine recorded for M. Gabriel Ferrier, four for M. Léopold Flameng, and one each for M. Raphaël Collin and M. Gustave Toudouze. He is President of the Société Nationale des Beaux-Arts, of which, with Puvion de Chavannes, he was one of the chief promoters a decade ago.

THE British Museum acquired last year a large drawing by Dürer in chalk on green paper, dated 1525, which could be identified by a line of Dürer's handwriting as the portrait of a Hohenzollern princess, Margaret of Brandenburg-Ansbach, sister of Casimir, the reigning Margrave at that date. An excellent facsimile of this portrait was recently made at the Clarendon Press for the Dürer Society. Knowing the German Emperor's deep interest in all that concerns the history of his house, the secretaries of the Dürer Society have presented his Majesty, through the British Ambassador, with two copies of the portrait, intended for his private collection and for the Hohenzollern Museum at Berlin. The Emperor has sent, through the German Ambassador, a very gracious acknowledgment of the offering.

WE understand that the Numismatic Society of London, founded in 1836, has obtained a royal charter of incorporation, and will henceforth be entitled the Royal Numismatic Society. His Majesty the King has also consented to be the patron of the Society.

THE Pewter-Plate Exhibition at Clifford's Inn has been materially improved in arrangement and in the number and variety of articles exhibited since our notice of it. Those who may have seen it during the first few days after its opening we recommend to pay a second visit. Among recent remarkable additions is a fine large rosewater dish, with the royal arms

(Charles I.) enamelled in the centre, said to be one of a set of six used by the Court when in Yorkshire, at the beginning of the Civil War. Sir Samuel Montagu has contributed a singularly handsome tall German tankard, inlaid with brass. It is curious to note how effective is the blending of two such diverse metals. A brass-mounted engraved urn, with three taps, is another curiosity. The descriptive labelling is now much better, and a fairly good outline catalogue can be purchased at a modest price. We are glad to note that Mr. Massé is making arrangements for the publication of a large illustrated catalogue.

THE harp of Mary, Queen of Scots, referred to in a paragraph last week, has been bought by the Society of Antiquaries of Scotland for 850 guineas, with a grant in aid from the Treasury of 400*l*. The Lamont harp produced 500 guineas. Charles Edward's sword was knocked down for seventy-five guineas; and a lock of his hair, together with one of his wife's, produced twenty-eight guineas.

WE regret to notice the death last Sunday of Mr. Henry J. Moule, an accomplished antiquary, the eldest of a family of brothers well known for scholarship and services to the Church at home and abroad. Mr. Moule was Keeper for a long term of years of the Dorset County Museum, and probably knew more of the antiquities of Wessex than any man of his time. Unfortunately, he wrote only two books, 'Old Dorset' and 'Dorchester Antiquities,' but his wide knowledge was of use in many quarters, both in *Notes and Queries* and in private help to various students.

SOME report will doubtless be prepared of the remarkable excavations carried out by Mr. Whitelaw, of Gartshore, at the Roman station on the Barr Hill, on the Antonine Wall, near Glasgow. Recently a party of experts visited the spot and were shown the excavations and museum. Beneath and within the camp of Lollius Urbicus, dating from the second century, which is 399 ft. by 393 ft., was shown the outline of an earlier camp which measures 191 ft. by 160 ft. The first suggestion towards this discovery came from Mr. Haverfield. The majority of the finds were from the well in the centre of the station—which, although on the top of a ridge, now stands full of water—and from the refuse pits and ditches. Pieces of the pulley and bucket of the well were found, partly charred, showing that the place had been burnt. The complete bag of workman's tools, held together by corrosion, is of great interest. The pratorium, to judge from the sixty linear feet of shafting taken from the well, must have been of a very substantial character. Rows of post holes are believed to indicate soldiers' quarters; some of the wooden posts were found at the gateways. Two inscribed stones mention a First Cohort from Lower Germany. Amongst the variety of articles found were ballista balls, a small crucible, pottery, glass, rope, combs, leather shoes, some of them finely cut over the instep; some bones of the Celtic ox (*Bos longifrons*), the skulls being perfect; four rude stone busts, and thirteen denarii. These last, which may have been thrown into the well for devotional purposes, were found, all but one, to be of pure tin.

## MUSIC

### THE WEEK.

QUEEN'S HALL.—Symphony Concert.  
COVENT GARDEN THEATRE.—The Elgar Festival.

LISZT's 'Dante' Symphony, produced at Dresden in 1857, was introduced into this country in 1882 (April 22nd and May 22nd) by Mr. Wilhelm Ganz, and afterwards performed under the direction of Walter Bache (February 5th, 1885) and Dr. Richter (June 23rd, 1890). It was included in the

programme of Saturday's Symphony Concert, under the direction of Mr. Henry J. Wood. This revival was exceedingly interesting; for since 1890 Richard Strauss's works have been made known, and have provoked much criticism, and there is no doubt that in his art-work he has been greatly influenced by Liszt, and especially by the symphonic poems. Liszt's music is less complex, less subtle, than that of Strauss, and out-and-out admirers of the latter no doubt regard Liszt much as advanced musicians regard Haydn, namely, as a useful pioneer. To those, however, who believe that Strauss is using his great talent in an attempt to extend music beyond its due limits, Liszt appears rather as a dangerous guide. Beethoven, though by no means one of the first to write music on a poetic basis, specially influenced Berlioz and Wagner; for the might of his music was irresistible. Wagner saw in the 'Choral Symphony' the germs of a new art; Berlioz, in the 'Eroica,' and the 'Pastoral' Symphonies, the possibilities of instrumental music; and Liszt, long before he became acquainted with Wagner's works, had fallen under the spell of the 'Episode de la Vie d'un Artiste.' For Berlioz is claimed, and justly, the honour of starting boldly along the new path opened, as he conceived it, by Beethoven; but Liszt pursued it steadily. The 'Dante' Symphony differs, it is true, in form from the twelve symphonic poems, yet it agrees with them in having a distinct poetic basis. Moreover, in addition to the superscriptions to the three sections, certain lines from Dante's poem written over themes help one to follow without difficulty the composer's intentions. As an attempt to picture in tones Hell, Purgatory, and if not Heaven itself, a reflection of it, the music may be termed unsatisfactory. There are some bold, some beautiful pages in the work, and by means of vivid colouring striking effects are produced; but there is much repetition and little real development; the work does not grow in strength, nor consequently in interest. The first section seems to us of undue length; a tone-picture representing the torture and terror of souls in hell had best be brief. Liszt's strong discords, strident sounds, and wailing passages do not really impress, since the thematic material does not show inspiration of a high order; the colouring, whether harmonic or orchestral, seems rather to expose the poverty of the invention. The scheme of the whole work is grand, but there is not the wherewithal to carry it out effectively. The finest part of the symphony is the 'Magnificat' section with its mystic ending. The performance under Mr. Wood's direction was excellent, though here and there we could have wished for a more incisive beat. The female 'Magnificat' chorus was beautifully sung by Mr. Smallwood Metcalfe's choir. The programme included Beethoven's Violin Concerto, the solo part of which was played in correct, though dry manner, by M. Henri Marteau. Two part-songs by Dr. Elgar, 'Fly, Singing Bird,' and 'The Snow,' were well sung. The accompaniment was originally written for two violins and pianoforte; but it has been arranged for orchestra by the composer, and, of course, cleverly; we, however, prefer the original and lighter setting. The three days' Elgar Festival at

Covent Garden is over and gone. Never before had such honour been paid to a British composer. The rise of Dr. Elgar was comparatively slow; the fine qualities in his earlier works were duly recognized, but it was not until the production of 'The Dream of Gerontius' at Birmingham in 1900 that his name began to be known far and wide. And his reputation has not been won by concessions to public taste. In 'The Dream' he selected a poem of severe and solemn character, with which his music is fully in keeping. The public often show little taste or reverence in applauding certain favourite airs in 'The Messiah,' for which, of course, the detached numbers furnish opportunity; in 'The Dream' the only break is between the two sections, and thus the ordinary places for expressing satisfaction are limited. At Covent Garden the applause after the first part and at the close was by no means enthusiastic; this, however, we set down not to indifference, but to the fact that the audience—a special one—was deeply impressed. The many performances which have taken place of the work at home and abroad show that it has obtained a firm hold. The rendering of the orchestral music on Monday evening under Dr. Richter was extremely fine. As in his conducting of the 'Ring' last season, so on this occasion he kept the large body of players under strong control: the voices were never overpowered; at certain important instrumental moments, however, full strength was exhibited. The choral singing was very good, yet at times *pianos* and *pianissimos* were not strictly observed; the choir probably was not quite at its ease in a new place, and, owing to its position, not in immediate touch with the conductor. Then the "Demons" chorus, though it showed most careful rehearsal, lacked the vividness which characterized the Sheffield rendering. However, all things considered, Dr. Richter and his forces deserve high commendation. Mr. John Coates sang with earnestness, and Madame Kirkby Lunn in the "Angel" music acquitted herself well. Mr. Ffrangcon Davies (the Priest) was in fine voice.

On the following night 'The Apostles' was performed for the first time in London. We discussed the book when the work was produced at Birmingham last October. The music connected with Mary Magdalene and Judas impressed us much more on a second hearing; we found in it imagination, emotion, skill, of the highest order, also a dramatic strength which recalls portions of 'The Dream.' But the prominence given to these two personages still strikes us as excessive. Dr. Elgar tells us in his preface that the "establishment of the Church among the Gentiles" will be the culminating point of his oratorio. It is true that he as yet only presents the first portion; for final judgment, therefore, the second must be heard. The melody, however, to which are set the words "Upon this rock I will build My Church" is not strikingly characteristic; and yet those words are of marked importance in the story of the Calling. The Mary Magdalene and Judas scenes might with advantage be given separately. In them the composer displays at the fullest the qualities which make his 'Gerontius' so great. In the rest of the work there



are many grand pages, together with technical skill and orchestral colouring which proclaim the hand of a master. But there are also dull moments, at times diffuseness, and at others an apparently intentional abstaining from interesting musical development. In short, it is an unequal work; in some ways it is greater than 'Gerontius,' but it appears to us less spontaneous, less direct in its appeal. In the earlier work Dr. Elgar was inspired by a poem dealing vividly with death and future life; in the later one he has partly carried out a big scheme in which history and dogma appear to weaken the human element. And thought, outweighing emotion in the story, affects the music.

Madame Kirkby Lunn, Miss Agnes Nicholls, and Messrs. John Coates, Andrew Black, Ffrangcon Davies, and Kennerley Rumford, all sang earnestly. The choral singing was good, though, for reasons already stated, it lacked resonance. The orchestral playing was again admirable. At the close the composer was twice called to the platform.

Wednesday, the third and last day of the festival, was principally devoted to instrumental works. The back part of the stage had been cut off, so that the music sounded far better, though not at its best; the orchestral players were, however, heart and soul in their work. The programme was one of great interest, although there was only one novelty. It opened with the 'Froissart' Overture, produced at Worcester in 1890, and after the performance of the two late works, 'Gerontius' and 'The Apostles,' it sounded old-fashioned; the same, too, can be said of the selection from 'Caractacus,' a work later by eight years. The fact is that within a short period Dr. Elgar has made giant strides. The programme, for instance, included the Orchestral Variations, Op. 36, which, to our mind, is the finest instrumental work which he has composed; between that and the 'Froissart' Overture lies an immeasurable gulf. In the Variations there is deep poetical feeling, intensified by technical skill of the highest order. Direct comparison between 'The Apostles' and the Variations, owing to the different character of the two works, is impossible; yet this much we may say: in the one the beauty, clear form, and the poetry enable us to forget the skill which makes it strong; in the other there is often a sense of effort. Dr. Richter conducted the Variations magnificently. The second part of the programme opened with the new concert overture 'Allassio,' the outcome of a recent visit of Dr. Elgar to Italy. The principal theme is joyous, though not specially distinctive. An episode suggested "by a shepherd with his flock and his home-made music" is quaint and charming; but the two most characteristic portions of the overture are, first, the development section, illustrating the train of thought aroused by the sight of old Roman remains, which has massive strength and harmonies of great boldness; and, secondly, the lovely theme based on a *canto popolare*, exquisitely played by a solo viola player, as if representing a solitary shepherd. There is some delightful scoring in the work. Dr. Elgar conducted, and at the close was recalled many times. Dr. Richter conducted the 'Cockaigne'

overture, and as close, Dr. Elgar his popular 'Pomp and Circumstance' marches. Miss Suzanne Adams and Messrs. Lloyd Chandos and Charles Clark sang effectively in the 'Caractacus' selection, while Madame Clara Butt in the 'Sea Pictures' was at her very best.

### Musical Gossip.

DR. WALFORD DAVIES's 'Pastorals' for four voices, string quartet, and pianoforte, produced at the fifth Broadwood Concert (January 7th), will be repeated at the concert next Friday.

THE sixth concert of the Mozart Society, which takes place this afternoon at the Portman Rooms, will be given for the benefit of Mr. J. H. Bonawitz, its zealous founder. His 'Requiem' Mass for soli, chorus, and orchestra will be performed; the programme also includes the Polonaise Chorus from his opera 'Ostrolenska.'

IN reference to Puccini's 'Madame Butterfly,' the Milan correspondent writes in the *Signale* of March 1st that two days after the production Maestro Puccini and his collaborators, Illica and Giacosa, in concert with the Ricordi firm, withdrew the opera, and returned to the Scala management the fee paid for right of performance; also that they had caused the opera to be withdrawn from the bills of the Costanzi Theatre at Rome, on which it had already figured.

HEARTY congratulations to Manuel Garcia, the world-famed teacher of singing, and the inventor of the laryngoscope, who last Thursday entered upon his hundredth year; he was born at Madrid, March 17th, 1805. The record of notable musicians who lived beyond the age of ninety is very small. We recall Gossec, the French composer, who lived to ninety-five, and J. A. Reinken, the Hamburg organist, whose death occurred when he was more than half way through his hundredth year; a few months previously Bach heard him improvise on the chorale 'By the Waters of Babylon.' Cervetto, the cellist, was over a hundred when he died.

IN an interesting notice, in the *Monthly Journal* of the International Musical Society, of a book by Adolf Chybinsky, recently published at Warsaw, entitled 'The Unpublished Correspondence of Chopin,' a letter written to him by Liszt is mentioned, in which the latter says that, in spite of something which had happened, Rellstab and he (Chopin) will get on all right: "quelque peu que s'entendent ainsi d'habitude les artistes avec les critiques." A pleasant exception, however, to the rule is to be found in an article in the January-March quarterly magazine of the same society. A number of unpublished letters between Ludwig Spohr and Friedrich Rochlitz are given, which show in what high esteem and friendship each held the other.

FELIX WEINGARTNER has returned from America, and last week resumed work at Munich.

PROF. HOLZER is reported to have discovered at Ulm forty-seven unknown compositions of Christian Daniel Schubert, poet and musician (1739-91), who is known principally by his 'Ideen zu einer Aesthetik der Tonkunst,' which his son Ludwig published in 1806, and as the author of the poem 'Die Forelle,' familiar through the setting of Schubert, who also composed music to three other of Schubert's poems ('An den Tod,' 'An mein Clavier,' and 'Grablied auf einen Soldaten').

IN reference to our statement last week that Clara Wieck was said to have been the first to play Schumann's pianoforte concerto in England,

Mr. S. S. Stratton, of Birmingham, kindly writes to say that this honour belonged to Clara Schumann, who played it at a New Philharmonic Concert on May 14th, 1856.

ACCORDING to *Le Ménestrel* of March 13th, Pèrosi's new oratorio, 'Il Giudizio Universale,' is to be performed at Rome the Tuesday in Easter week. The text by Misciatelli, together with the three hymns by Giulio Salvadori, is already printed.

MME. DELNA has sent a letter to the editor of the Brussels paper *Le Soir*, contradicting the report which has appeared in several papers that she would sustain the chief rôle of M. Alfred Bruneau's opera 'L'Enfant-Roi,' which is to be produced at the Paris Opéra-Comique.

### PERFORMANCES NEXT WEEK.

- |       |   |
|-------|---|
| SUN.  | Sunday Society Concert, 3.30, Queen's Hall.   |
| MON.  | Herr Schnabel's Piano Concerto, 8.15, Bechstein Hall.                                   |
| TUE.  | Mr. St. John Clarke's Violin Recital, 8.30, Bechstein Hall.                             |
| WED.  | Mr. Denis O'Sullivan's Vocal Recital, 8. St. James's Hall.                              |
| THUR. | Miss G. Sunderland and Mr. F. Thistleton's Concert, 8, Brinsford Gallery.               |
| FRI.  | Mr. Malcolm Graeme's Vocal Recital, 8.15, Bechstein Hall.                               |
| SAT.  | Cathie Quartet, 8.15, Zeolian Hall.   |
| SUN.  | London Ballad Concert, 8. St. James's Hall.   |
| MON.  | Miss H. Rivington's Violin Recital, 8.30, Bechstein Hall.                               |
| TUE.  | Madame Clothilde Kleeberg's Pianoforte Recital, 3, Salle d'ard.                         |
| WED.  | Philharmonic, 8. Queen's Hall.  |
| THUR. | Broadwood Concert, 8.30, St. James's Hall.  |
| FRI.  | Miss Maud Fletcher and Herr Max Gulik's Cello and Violin Recital, 8.30, Bechstein Hall. |
| SAT.  | Popular Concert, 8. St. James's Hall.   |
| SUN.  | Metzler's Vocal and Instrumental Recital, 9, Zeolian Hall.                              |
|       | Amateur Orchestral Society, 3.30, Crystal Palace.                                       |

### DRAMA

#### THE WEEK.

COURT.—Performance of the Stage Society.—Afternoon Representation: 'A Soul's Tragedy.' In Two Acts. By Robert Browning.—"Op o' me Thumb." In One Act. By Frederick Fenn and Richard Pryce.

OF the strangely compounded programme which the Stage Society set before its supporters on Sunday and Monday, the less ambitious item was in all respects the more interesting. Whatever claims to psychology Browning's 'A Soul's Tragedy' may possess, its lack of brightness and lucidity disqualifies it for stage exposition. Not the slightest illumination is cast upon it by the species of interpretation that is afforded. He is but a poor student of Browning who cannot furnish an environment such as is supplied. A fair presentation of a mediæval Italian city and a few more or less appropriate costumes may save the spectator some slight amount of intellectual trouble; but the actions and the characters are not a whit the more intelligible for the background. If a man seeks to extract from the story what in it is precious, no other process is available than that he shall, as says Rabelais, "par curieux leçon et meditation frequente, rumpre los, et sugger la substantifique mouelle." The amount of delectation to be derived from such a process will depend upon what the spectator himself brings; but the recitation by the best skilled histrion of the speeches of Chiappino or Eulalia is about as helpful as—to keep up the Rabelais illustration—is to the student of Pantagruelism a portrait of Frère Jean des Entommeures or a sketch map of the Isle des Macreons. We are finding no fault with the selection of a piece. There is, indeed, satisfaction of a sort in ascertaining how incapable of stage treatment are some, at least, of Browning's psychological abstractions.

'Op o' me Thumb is the name bestowed by her companions upon a London

waif, who comes by way of the workhouse from the Foundling Hospital. As in the prologue of 'Madame Sans-Gêne,' the action of the novelty passes in a *blanchisserie*. Ashamed of her low origin and of her loneliness and unfriendedness, Amanda Afflick, so named, it may be supposed, by the workhouse authorities, has invented a pedigree and a series of adventures, which more than half impose upon her companions. According to the fables she narrates, a mystery surrounds her birth, and her maintenance of her humble position is something almost like a State secret. Some day her noble father will come, bringing with him her gallant lover, and the Cinderella of Soho will blossom into a Princess of St. James's. At the same time, as a dream even must have some basis, the approaching prince is symbolized by a young workman who, having left a presumably solitary white shirt to be washed, has for a time, at least, neglected to call for it. For a while it seems as if the dreams of Amanda are to come true. In the person of a robust young railway porter the dream lover arrives. Moved by her quaint, uncanny ways, he listens to her fancies, takes her in his arms and kisses her, and even consents to take her out on the approaching Bank holiday. In the midst of her rapture Amanda recognizes that she is different from other people, and that her self-proposed lover even is ashamed of being seen in public with her. Pretending that the whole is "a bit of fun," she dismisses him, represses in her heart the fierce joy of having received one breath of masculine homage, and resumes her sad little life of dream and mendacity. Miss Hilda Trevelyan enacted cleverly the heroine of this realistic little tragedy. Were the piece well mounted, and were the *blanchisseries* able to pass deftly the smoothing-iron, instead of jumping on tables for the sake of jumping off again, and folding and unfolding obviously bogus parcels, the whole might well prove effective.

#### Dramatic Gossip.

THE *début* on the 10th inst., at the Theatre Royal, Edinburgh, of Miss Viola Tree inspired much interest. Miss Tree's physical gifts are remarkable, and eminently suited to the part in which she appeared, Viola in 'Twelfth Night.' It is to be hoped that London will before long be in a position to judge of her employment of them. In the Edinburgh performance Mr. Tree was Malvolio; Mr. Lionel Brough, Sir Toby; Miss Constance Collier, Olivia; and Miss Cicely Richards, Maria.

'ZUM WEISSEN RÖSSL,' a three-act farce by Oscar Blumenthal and Gustav Kadelburg, given at the Royalty Theatre, is a thin, extravagant, and rather whimsical piece of a strictly Teutonic type, showing some scenes of bourgeois wooing in an inn situated on a lake in Austrian Tyrol. It was briskly acted by the German company, and caused much laughter, but has few claims on consideration. The engagement of the company closes this evening with a revival of 'Im Buntten Rock.'

THE Court Theatre is said to have been purchased by Mr. J. H. Leigh, and will, after undergoing various processes of renovation and reconstruction, be opened in the autumn as a "repertory theatre," whatever that may signify. Meantime, on April 9th, as has been said, it will witness a production of 'The Two Gentlemen of Verona.'

LATER information shows that it was on the 8th inst., not the 9th, that Mr. Robert Taber died. He was born at Staten Island, New York, on Jan. 24th, 1865, and made his first appearance in 1886 at the Union Square Theatre, under Madame Modjeska, as Amiens in 'As You Like It.' Among other parts in which he was then seen were Claudio in 'Measure for Measure' (in which he made a conspicuous success), Laertes, and Pisanio in 'Cymbeline.' As Capt. Absolute he also won acceptance in America. A correspondent states that it was the Macbeth of Mr. Forbes Robertson and not of Sir Henry Irving that he played Macduff.

THOUGH the work of two writers of high mark, 'Oiseaux de Passage,' the four-act play of MM. Maurice Donnay and Lucien Decaves, produced at the Théâtre Antoine, is true to the grim requirements of its scene. It is a story of Nihilist intrigues, includes the murder by a girl of a police spy, and the departure of the heroine, on the eve of the time fixed for her wedding, to share the captivity and tortures of Prince Bakowski, a Nihilist leader, with whom she has contracted one of those mysterious unions known only in Russia.

THE failure of 'Captain Dieppe' to grip the public at the Duke of York's has led to a revival of Capt. Marshall's 'His Excellency the Governor.' The cast with which this is now given includes many of those who took part in the Criterion revival of 1900. Miss Irene Vanbrugh is once more Stella de Gex; Mr. Dion Boucicault, the Private Secretary; Mr. Marsh Allen, Capt. Charles Carew; and Miss Fanny Coleman, Mrs. Westworth Bolingbroke. The alterations of most importance consist in the substitution of Mr. H. B. Irving for Mr. Arthur Bourchier as His Excellency, and Mr. Holman Clark for Mr. Eric Lewis as the Colonial Secretary. Much amusement was once more inspired, but the atmosphere of the work was scarcely preserved.

'A MAN OF HONOUR' has been withdrawn from the Avenue Theatre, at which the lease of Miss Muriel Wyldford has expired. Vague promise is held forth of its revival at another West-End house. Such, however, at this period of the year are not readily obtained.

THIS afternoon witnesses at the Court Theatre a revival by the Elizabethan Stage Society of 'Much Ado about Nothing.'

THIS year the 'Alcestis' of Euripides will be performed in the open-air theatre at Bradfield College on June 21st, 23rd, 25th, 27th, and 28th.

AMONG the plays promised by M. Silvestre at the Avenue Theatre, few seem likely to pass the Censor. That vigilant official has, it is said, already objected to 'L'Autre Danger,' 'Yvette,' and 'Les Amants,' while there are scruples, it is alleged, concerning 'Le Détour' and 'Le Retour de Jérusalem.'

TO CORRESPONDENTS.—C. A. M. F.—C. M. St. J.—J. H. I.—received.

E. M. P.—Not used.

J. C.—We never do this.

J. P. (U.S.).—Many thanks.

No notice can be taken of anonymous communications.

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